SCREENLAND

October

15¢

Starting With This Issue

MOVIE SHOW'S Greatest Feature!

What Hollywood Itself Is Talking About!

Rita
yworth

The Most Revolutionary Undie Designed in a Decade!



You DON'T need a Girdle?

You DON'T like a Garter Belt.

THEN YOU'LL BE MAD ABOUT...

Suspants

by Blue Swan

The undie that can be worn with garters ... and never slips off the waist.

All you fashion-wise lassies can pass the good word along...SUSPANTS is the thrilling new star of the "undie" world. It's goodby to girdles and garter belts! Just attach garters and you have an undie—with GARTER TABS—that suspends stockings wrinkle-free, and mysteriously hugs your waist whether you bend, twist or stand on your head. The secret is the new "pivot-point" bias pattern—which neutralizes, thus eliminating, all pull. Moreover, SUSPANTS exerts just enough figure control to make it the perfect accessory for evening and daytime wear—with or without garters. Featured at all leading stores... individually cellophane wrapped ... in all colors, $1.50 and up.

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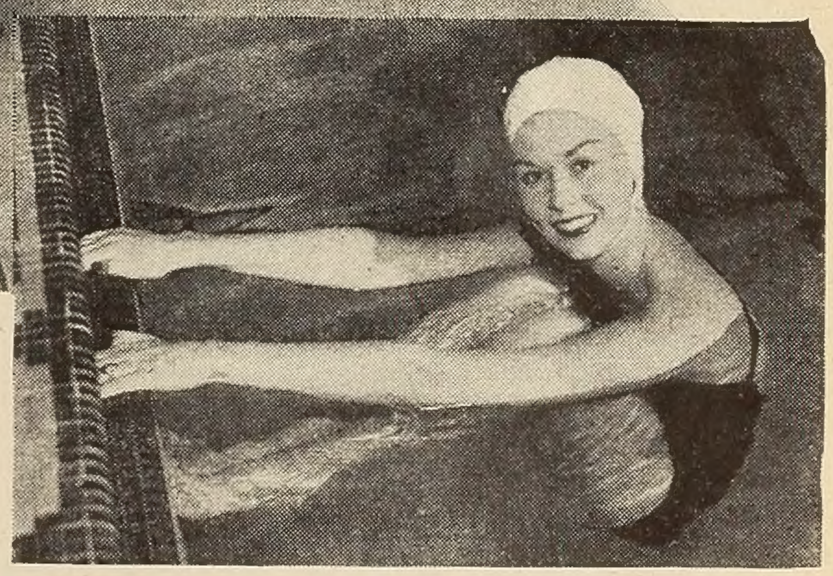
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Popular junior model steps out... Country style



And cover girl Babs March credits her date-winning smile to Ipana and massage!

"Swing your partner!"—and *what* a partner! She's Conover model Babs March of Roselle, N. J. Just 17, this bonny lass with the sparkling Ipana smile is setting a record career-wise *and* date-wise. Her star "model" smile leaves beaux breathless! For *your* date-winning smile, for brighter teeth and healthier gums, follow Babs' "model" dental routine: *regular brushing with Ipana... then gentle gum massage.* Remember: Ipana's exclusive formula actually stimulates gum circulation—and with gentle massage promotes the health of your gums!



Pooling her assets. Year-round swimming is an important part of Babs' keep-lovely program. Even more important is her year-round attention to teeth and gums. For she knows that firm, healthy gums are important to sparkling teeth, a dazzling smile. So it's Ipana care for Babs—for *good!*



Time out for sweet talk. And Babs' heavenly smile provides *plenty* of inspiration for football hero, Bill Gaffney! *Bright* as well as *beautiful,* Babs trusts that smile only to Ipana. For more dentists recommend and use Ipana than any other tooth paste (recent nationwide survey).



It's a pleasure! Babs *loves* Ipana's livelier flavor—the way it leaves her mouth refreshed, her breath sweet. Try Ipana! And follow *your* dentist's advice about gum massage. (9 out of 10 dentists recommend gum massage regularly or in special cases, a recent nationwide survey shows.)

Ipana and massage

for healthier gums, brighter teeth



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★ ★ ★ ★ ★

Don't be Half-safe!



by
VALDA SHERMAN

At the first blush of womanhood many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

There is nothing "wrong" with you. It's just another sign you are now a woman, not a girl . . . so now you *must* keep yourself safe with a truly effective underarm deodorant.

Two dangers—Underarm odor is a real handicap at this romantic age, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills this odor on contact in 2 seconds, then by antiseptic action prevents the formation of all odor for 48 hours and keeps you shower-bath fresh. It also stops perspiration and so protects against a second danger—perspiration stains. Since physical exertion, embarrassment and emotion can now cause your apocrine glands to fairly gush perspiration, a dance, a date, an embarrassing remark may easily make you perspire and offend, or ruin a dress.

All deodorants are not alike—so remember—no other deodorant tested stops perspiration and odor so completely yet so safely as new Arrid. Its safety has been proved by doctors. That's why girls your age buy more Arrid than any other age group. In fact, more men and women everywhere use Arrid than any other deodorant. It's antiseptic, used by 117,000 nurses.

Intimate protection is needed—so protect yourself with this snowy, stainless cream that smooths on and disappears. This new Arrid, with the amazing new ingredient Creamogen, will not crystallize or dry out in the jar. The American Laundering Institute has awarded Arrid its Approval Seal—harmless to fabrics. Arrid is safe for the skin—non-irritating—can be used right after shaving.

Don't be half-safe. During this "age of romance" don't let perspiration problems spoil your fun. Don't be half-safe—be Arrid-safe! Use Arrid to be *sure*. Get Arrid now at your favorite drug counter—only 39¢ plus tax.

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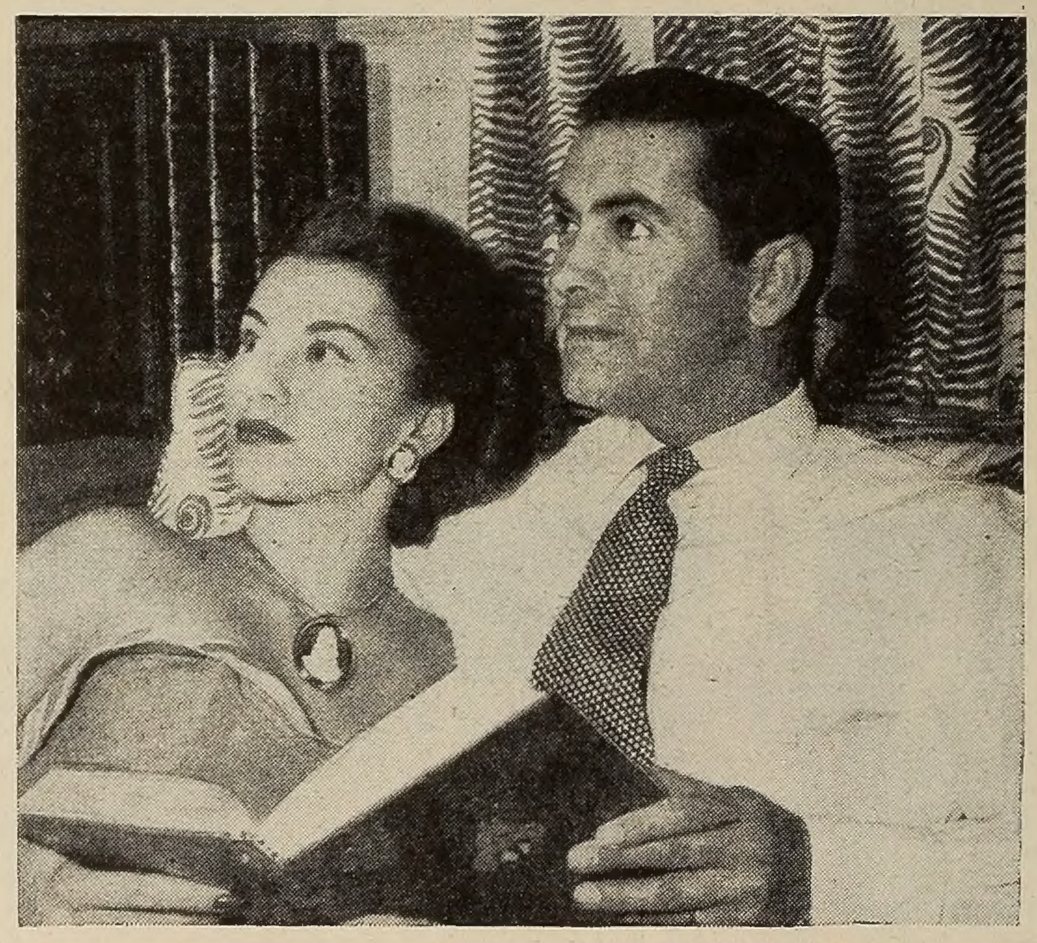


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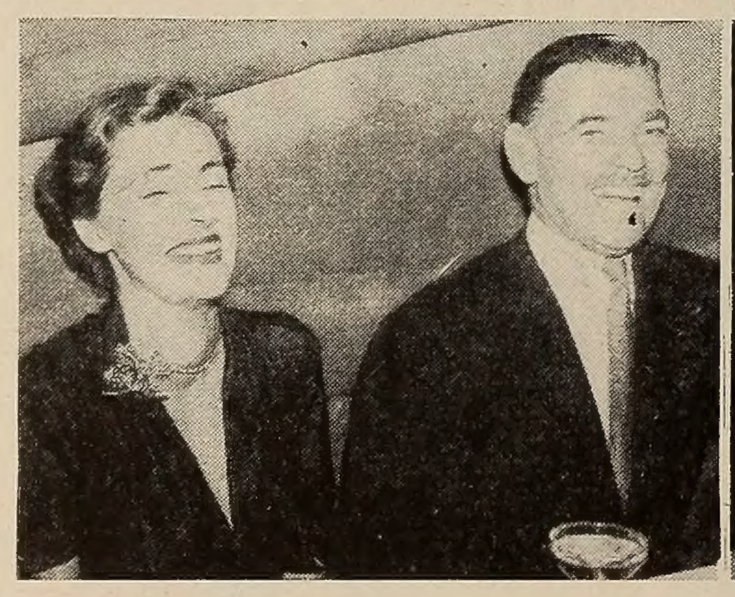
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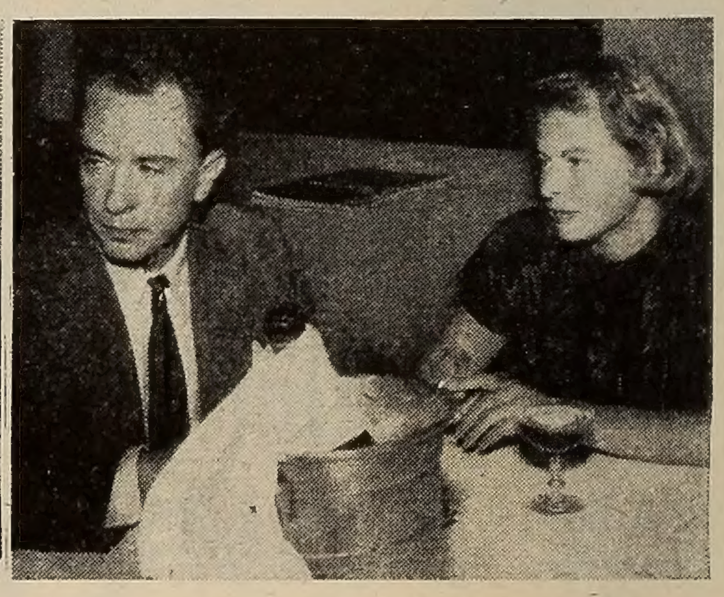


Gossip in the Lobby



Left: Linda Christian and Tyrone Power pose for their first close-up portrait together. Ty recently went to Rome to star in "Prince Of Foxes." Linda also made a trip to Italy to attend her sister's wedding. Left Below: Clark Gable enjoys a dinner date at Mocambo with Mrs. Nancy Hawks, the former wife of Director Howard Hawks. Mrs. Hawks is considered one of Hollywood's Best-Dressed Women. Below: Ingrid Bergman with her husband, Dr. Peter Lindstrom at the Mocambo.





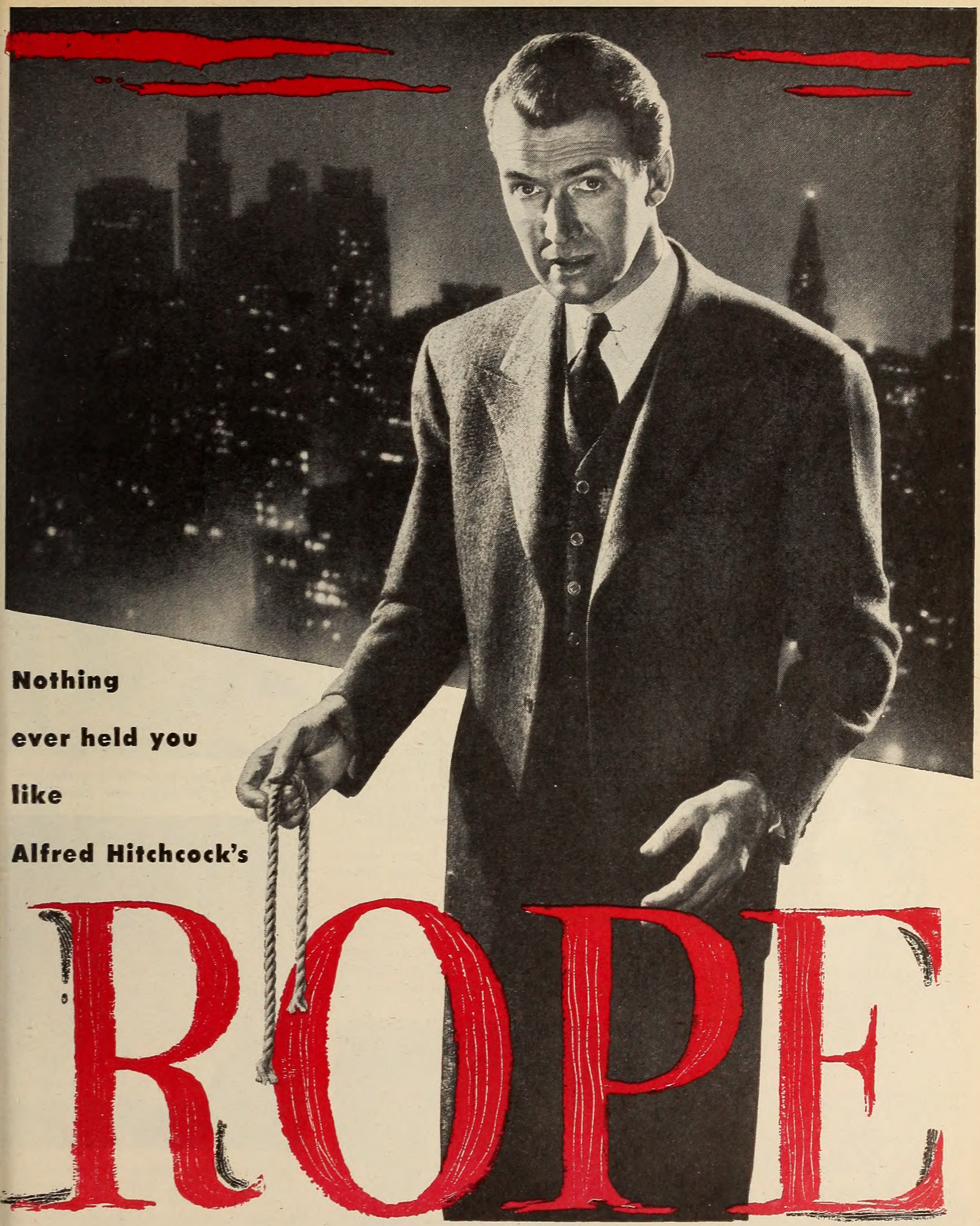
NO PRESS agent's dream is Greer Garson's plan to join up with the De Wayne troupe of acrobats. They worked with her (*and vice versa*) in "Julia Misbehaves." Contrary to the usual Hollywood custom, *they* presented the star with a gold watch at the end of the picture. When they go out on tour, La Garson insists she'll at least do a one-night stand. Over MGM's dead body, says we!

—o—

Well-meaning and warm-hearted as she is, Hedy Lamarr always seems to be in hot water. But now she's retained Joe Steele, the public relations man whose help was invaluable to Ingrid Bergman at the start of her career. From now on things should run smooth like satin for Hedy—unless she meets face to face with Yvonne De Carlo! That lady's doing a slow smoulder. She had her heart set on playing Delilah *for C. B. De Mille, but Hedy walked away with the role.*

—o—

"Just plain nerves" is the way Rita Hayworth's studio bosses dismissed those European "collapse" rumors. Anyway their number one star should be home before you read this. Maybe if she meets Gar Moore, it will hasten a complete recovery. He admires her very much. Gar's the brilliant young actor who had to make pictures in Italy before Hollywood tumbled. David O. Selznick is the lucky boss who signed him.



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Henry Morgan, Gregory Peck, Richard Widmark and John Russell grow beards for daring bandit roles in 20th Century-Fox's suspenseful "Yellow Sky."



Gossip in the Lobby

To the casual observer, everything was sweetness and light on "The Unafraid" set. Joan Fontaine never lost her temper, even when Burt Lancaster tried to improve on Norman Foster's direction. But in the middle of a rehearsal, Joan suddenly stopped, looked perplexed and quietly said: "I'm a little confused. When *Mr. Lancaster* was directing the scene, was it decided that I stop here—or should I go on?" Ah—the velvet touch!

—o—

Some of Marie McDonald's "observations" in public places, have really startled those within earshot. In a Beverly Hills beauty parlor, she audibly expressed her opinion of a well-known actor, while his wife occupied the adjoining booth. And at a recent gala shindig, Marie's version of some of her experiences at MGM was the payoff in the powder room! Maybe "The Body" occasionally forgets to use the brain.

—o—

Bob Montgomery walked off the "June Bride" set, headed straight for his dressing room and fell flat on his face. Bette Davis and the rest of the hysterical com-



Valli and Rossano Brazzi at party she gave at Ciro's for Selznick's new Italian star.



Bob Hutton, Marie Wilson, Dave Siegel, Mrs. Van Heflin at "Blackouts" 7th Anniversary.



Linda Darnell and Paul Douglas, of N.Y. stage, on location for 20th Century-Fox's "Three Wives."

The most famous Temptress...

The most violent Romance...

The greatest Love Story in 100 years!



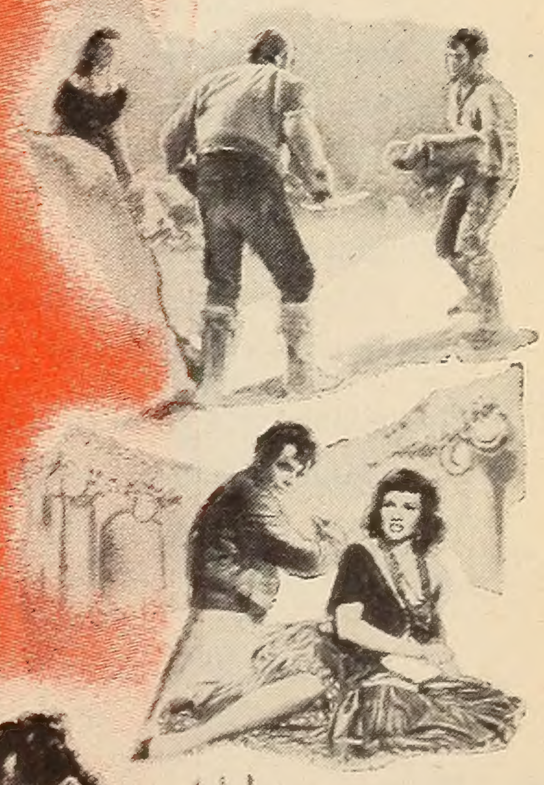
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Directed and Produced by CHARLES VIDOR



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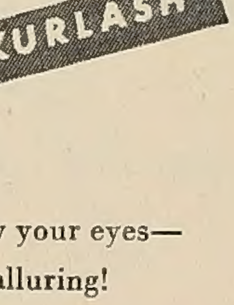


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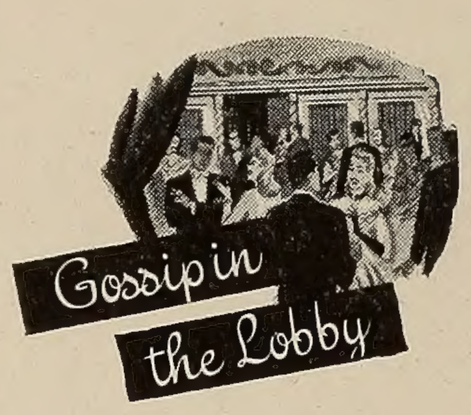
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Gossip in the Lobby



Above: Ann Sothern and William Powell, as seen before CBC show. Bill's in Universal-International's "Mr. Peabody And The Mermaid," and Ann's in 20th Century-Fox's "Three Wives."



Left: Ronald Colman enjoys a hearty refresher of coffee and coffee cake before stepping into his dramatic role on a recent broadcast for the Radio Theatre over CBS.

pany put their heads together fast. The next morning when Bob came to work, on the very spot where he fell, they had painted a huge white X. And next to it these words: "Bob Montgomery Landed Here."

—o—

Our favorite Hollywood story! Recently, the Jimmy Pendletons (rich and social) *gave a "Paper Party." A famous glamour girl, who's been with us a bit, asked a studio designer to create her an original costume. "How would you like to go as a paper bag?" he asked her.*

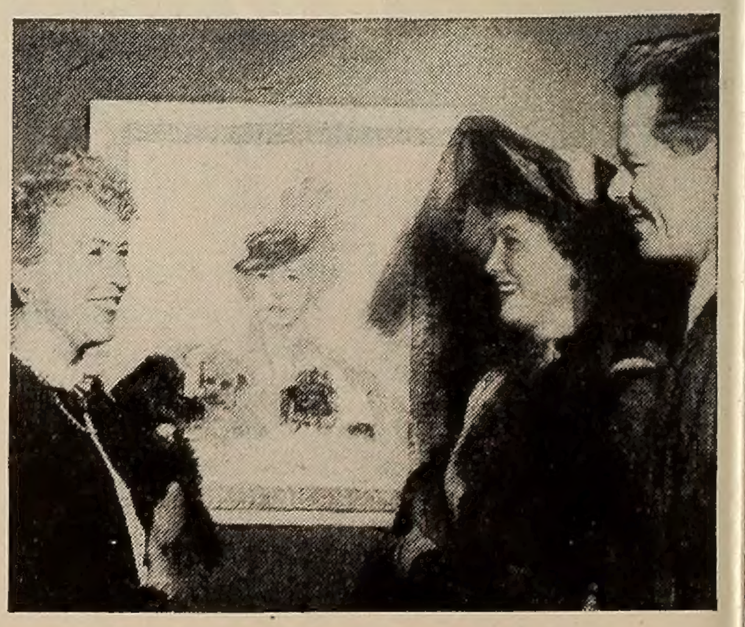
—o—

When Romeo and Juliet costumes were ordered for Gene Kelly and Esther Williams, MGM designers thought it was a gag. So they beat their sides laughing and skipped it. Then the front office started screaming. The costumes actually were needed. But only for a dream

(*Please turn to page* 58)



Selznick's French star, Louis Jourdan, dines with his wife at Beverly Hills Hotel.



The Glenn Fords admire Soyer portrait of Cobina Wright at her party for the artist.

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CHEER IT!



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"EVERY DAY I LOVE YOU A LITTLE BIT MORE"

"HANKERIN'"

"MUSIC IN THE LAND"

"I DON'T CARE IF IT RAINS ALL NIGHT"

"AT THE RODEO"

"I NEVER MET A TEXAN"

"I WANT TO BE A COWBOY IN THE MOVIES"

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Suggested by a Play by Robert Sloane and Louis Pelletier
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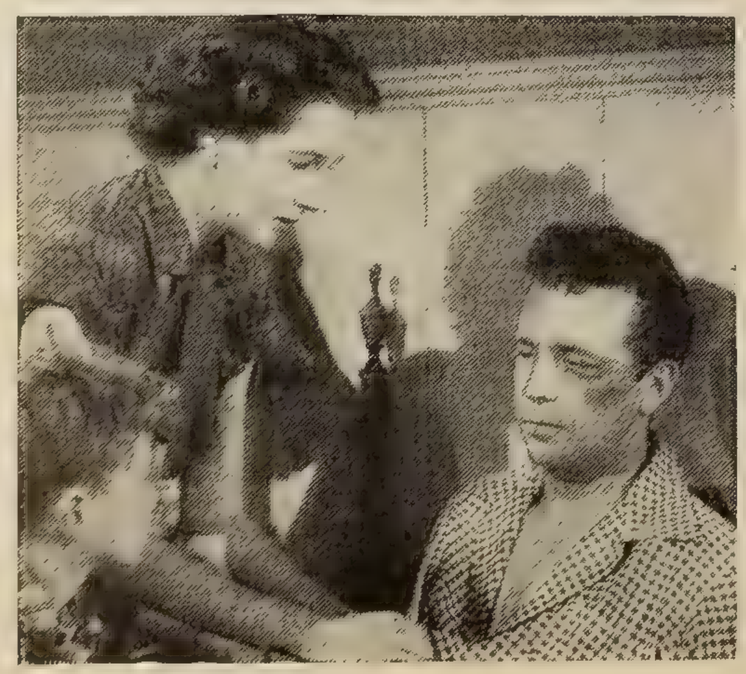


Laurence Olivier, with Jean Simmons as Ophelia, interprets Shakespeare's tragic "Hamlet" on film for Universal-International release.

Hamlet

Universal-International

BRILLIANTLY done with Laurence Olivier as *Hamlet*, ill-fated Prince of Denmark. This second attempt of Olivier's to bring Shakespeare to movie audiences should make the Bard of Avon everlastingly grateful. For in making three-quarters of the dialog as understandable as today's English,



Jimmy Hunt, Jane Wyatt, Dick Powell in United Artists' murder mystery, "Pitfall."



Richard Widmark, Donald Buka in 20th Century-Fox's FBI drama, "Street With No Name."

there's no reason why the thought of this 2½ hour drama should scare anyone away from the box-office. Under Olivier's shrewd direction and acting, the famous tragedy becomes a picture for everyone and not a field day for scholars, alone. So, whether you like Shakespeare or not, you owe it to yourself to see this—if only to prove to yourself you can understand good literature after it's been given the human touch. (*Please turn to page* 14)



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THE AMBUSH!
Bullet against flaming arrow as blood-mad savages ride the ring of death!

THE FEUD!
Vengeance . . . exploding in the fury of a desperate fight to the finish . . . bringing new glory to a great new star— Montgomery Clift!

Monterey Productions presents

HOWARD HAWKS' **"RED RIVER"**

starring JOHN WAYNE · MONTGOMERY CLIFT · WALTER BRENNAN · JOANNE DRU

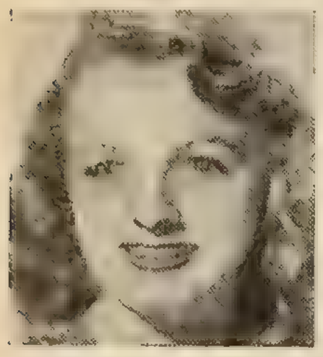
With HARRY CAREY, Sr. · COLEEN GRAY · JOHN IRELAND · NOAH BEERY, Jr. · HARRY CAREY, Jr. · PAUL FIX

From the Saturday Evening Post story, "The Chisholm Trail", by Borden Chase

Screenplay by Borden Chase and Charles Schnee

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Reducing Specialist Says:



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SAFELY without Risking Health

REDUCE

Most Any Part of the Body With

SPOT REDUCER

DOCTORS PROVE BY ACTUAL TEST THAT THIS EASY TO USE SPOT REDUCER HELPS YOU LOSE POUNDS AND INCHES WHERE IT SHOWS MOST. Yes . . . doctors say that this method of reducing will help you lose weight easily, pleasantly, safely. Nothing internal to take. NO PILLS, LAXATIVES OR HARMFUL DRUGS. Just think of it, you can lose weight in SPOTS, just in the places it shows most. All you do is follow the instructions of this amazing, new, scientifically designed SPOT REDUCER.

HOW SPOT REDUCER WORKS

The Spot Reducer uses the age old principle of massage. It breaks down excess fatty tissue, tones the muscles and flesh and the increased awakened blood circulation carries away waste fat economically, simply, pleasantly. In a recent MEDICAL BOOK, edited by the chairman and two other members of Council on Physical Therapy of AMERICAN MEDICAL ASSN., the following is stated: pg. 24, ch. 12, Vol. 3: "Beyond all question something can be done by massage to reduce local deposits of FAT. There can however, be no question that massage applied to the region of the HIPS, can and does reduce the amount of fatty deposits in this region." It is a reliable unbiased source of information.



Miss Nancy Mace, Bronx, N.Y., says: "I went from size 16 dress to a size 12 with the use of the Spot Reducer. I am glad I used it."

Proof Positive Spot Reducer Works

In recent tests made by outstanding licensed MEDICAL DOCTORS on more than 100 people, with the use of SPOT REDUCER every one lost pounds and inches in a few short weeks, in hips, abdomen, legs, arms, buttocks, etc. And the users say: "It was fun and they enjoyed it." The Spot Reducer worked as well on men as it did on women. THE SPOT REDUCER way controls weight, once down to normal it helps retain your new "SLIM FIGURE" as long as you like. Look and feel better, see bulges disappear within the first weeks. The beauty of this scientifically designed SPOT REDUCER is that the method is so simple and easy, the results quick, sure and harmless. Thousands have lost weight in this way in hips, abdomen, legs, arms, buttocks, etc. The same method used by many stage, screen and radio personalities and leading reducing salons. The SPOT REDUCER can be used in the privacy of your own room in your spare time.

MONEY-BACK GUARANTEE WITH A 10-DAY FREE TRIAL!

If the "Spot Reducer" doesn't do the wonders for you as it has for others, if you don't lose weight and inches where you want to lose it most, if you're not 100% delighted with the results, your money will be returned at once.

FREE

A jar of Special Formula Body Massage Cream will be included FREE with your order for the "Spot Reducer."

MAIL COUPON NOW!

THE "SPOT REDUCER" CO., DEPT. HO-10
871 BROAD ST., NEWARK, NEW JERSEY

Send me at once, for $2 cash, check or money order, the "Spot Reducer" and your famous Special Formula Body Massage Cream, postpaid. If I am not 100% satisfied, my money will be refunded.

Name .....

Address .....

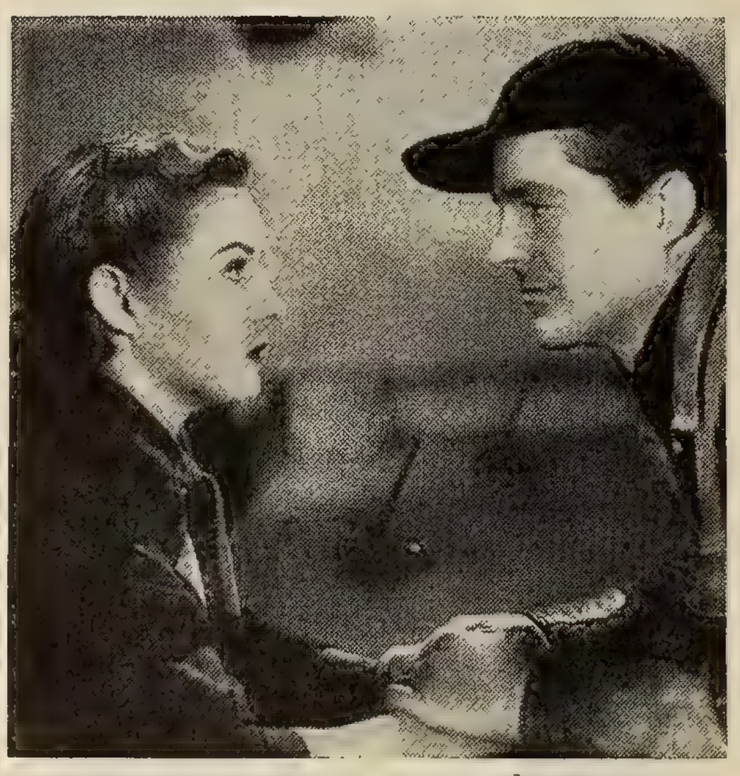
City ..... State.....

☐ I enclose $5.00. Send the Giant Size Body Massage Cream with my Spot Reducer.

SENT ON APPROVAL



Ann Blyth and William Powell in the Universal-International whimsical, rib-tickling comedy, "Mr. Peabody And The Mermaid."



Jean Peters and Dana Andrews enact rocky romance in 20th Century-Fox's "Deep Waters."



Linda Darnell and Kirk Douglas in 1908 melodrama, 20th Century-Fox's "Walls Of Jericho."

Deep Waters

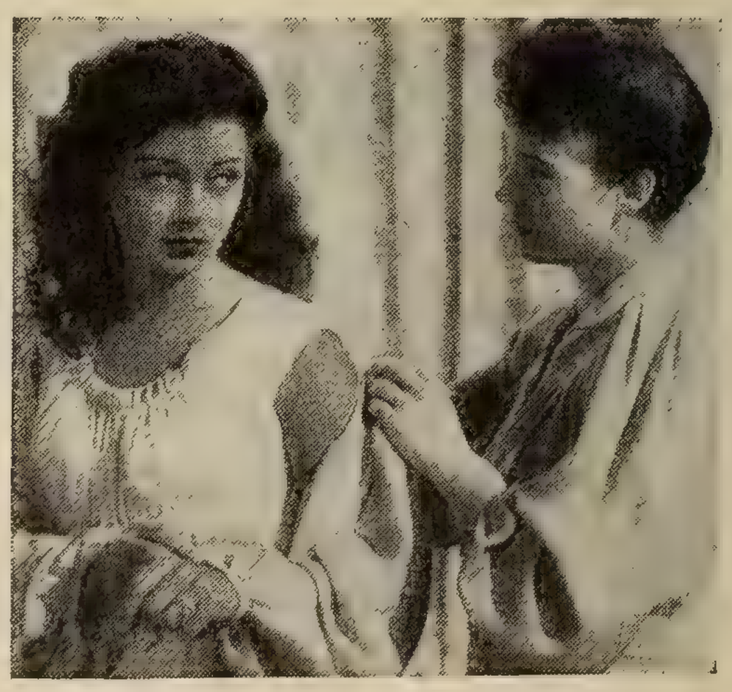
20th Century-Fox

IF YOU like people who are as grim as the rock-bound coast of Maine, where most of the outdoor scenes for this picture were filmed, then you'll enjoy watching Dana Andrews. Anne Revere, Jean Peters and Dean Stockwell acting as Yankee as all git out. Master Stockwell, who plays the role of a misunderstood orphan, alternately glowers and beams beatifically as he affects the love-life of Dana Andrews and Jean Peters, the county welfare supervisor. He also does wonders in breaking down the stern reserve of Anne Revere, who grudgingly takes him in. The plot revolves around the hazards of lobster fishing and young Stockwell's love for the sea which almost causes his death, along with rescuers Andrews and Ce sar Romero, in a hair-raising scene. It's nice, but damp, entertainment.

Mr. Peabody And The Mermaid

Universal-International

THIS is a gay fantasy in which *Mr. Peabody,* William Powell, snags a lovely mermaid on his 50th birthday, and promptly falls in love with the creature despite the fact that he's a respectably married Bostonian. Of course, such goings-on make for hectic moments with wife, Irene Hervey, back on the screen after a long absence, who accuses him of (*1*) being in his cups, and (*2*) being psychopathic. These predicaments plus Mr. Powell's genius for comedy and the spicy seasoning of blonde mermaid, Ann Blyth, makes this one of the funniest pictures of the year. (*Please turn to page* 64)



Gail Russell and Mary Adams in Paramount's suspenseful "Night Has A Thousand Eyes."

UNIVERSAL-INTERNATIONAL presents



with

EVE ARDEN * OLGA SAN JUAN * TOM CONWAY

Screenplay by Harry Kurnitz & Frank Tashlin · Based on the Musical Play · Music by Kurt Weill · Book by S. J. Perelman & Ogden Nash · Lyrics by Ogden Nash

Directed by WILLIAM A. SEITER Produced by LESTER COWAN

A lotion for dry skin, a cake form for oily, evenly applied.

Virginia Mayo applies her make-up in modern, approved manner.





Carry the same tone well down on your neck to the collarline.



Generously press on the powder, as much as your base will take.



Transfer to Autumn



Virginia, star of "The Girl From Jones Beach," with makeup completed.



With brush, fresh powder puff or cotton remove all surplus.

The proper makeup technique to keep your skin tone lovely always

By Courtenay Marvin

WITH the first whisper of Fall, a revolution in color takes place. Our whole outside world changes from lush greens to tawny shades. Inside our homes, colorful draperies and rugs again take their place after a Summer rest in moth balls. Our pastel cottons and play clothes are replaced by deep, vibrant tones in woolens or chic black. Hats follow the costume trends. Everywhere there is a leaning toward a vital change in color—everywhere, that is, except where it counts the most—on the face.

Most of us are too prone to let a tan fade naturally without further ado. And this, of course, a tan will do. Meanwhile, however, you miss an important beauty cue for Fall—a skin radiant and flawless with as much of your natural tone as possible. This is important, especially if you try a new color, for the general effect upon you is the gauge by which you find it becoming or not.

By contrast to the tan, there is the fair skin that has discolored beyond the limit of the outdoor, rosy glow and now looks frankly florid, or the girl who freckles and presents a mottled look to the world.

What is the quickest way to return Summer skin to Autumn naturalness? First, sensible care. This means thorough,

(Please turn to page 57)

Your Hair is magic to a Man...



Look out for *Infectious Dandruff*

LISTERINE Antiseptic and massage . . . it's a "must" with countless fastidious women who dread infectious dandruff with its ugly flakes and scales.

Wisely, they make Listerine Antiseptic and massage a part of regular hair-washing. It's a delightful way of guarding against this all-too-common condition.

You see, if the germs associated with infectious dandruff are present on hair and scalp, Listerine Antiseptic attacks them at once . . . kills them by millions. That includes the stubborn "Bottle Bacillus" (P. ovale) which many dermatologists say is a causative agent of infectious dandruff.

Get in the habit of using Listerine Antiseptic every time you wash your hair. It's a habit that can pay off in health and good looks. Try it and you'll see what we mean.

Listerine Antiseptic is the same antiseptic that has been famous for more than 60 years in the field of Oral Hygiene. LAMBERT PHARMACAL COMPANY, *St. Louis, Missouri*

LISTERINE ANTISEPTIC *every time you wash your hair*

Faith Baldwin writes a down-to-earth story of Young love's Castle-in-the-Air!

AN APARTMENT FOR Peggy

Color by TECHNICOLOR



This is **PEGGY,** who gave one man something to love for — another something to live for!

JEANNE CRAIN
plays Peggy

WILLIAM HOLDEN
plays Jason

Edmund Gwenn
plays the Professor

"APARTMENT FOR PEGGY"

Color by TECHNICOLOR

Directed and written for the screen by
GEORGE SEATON

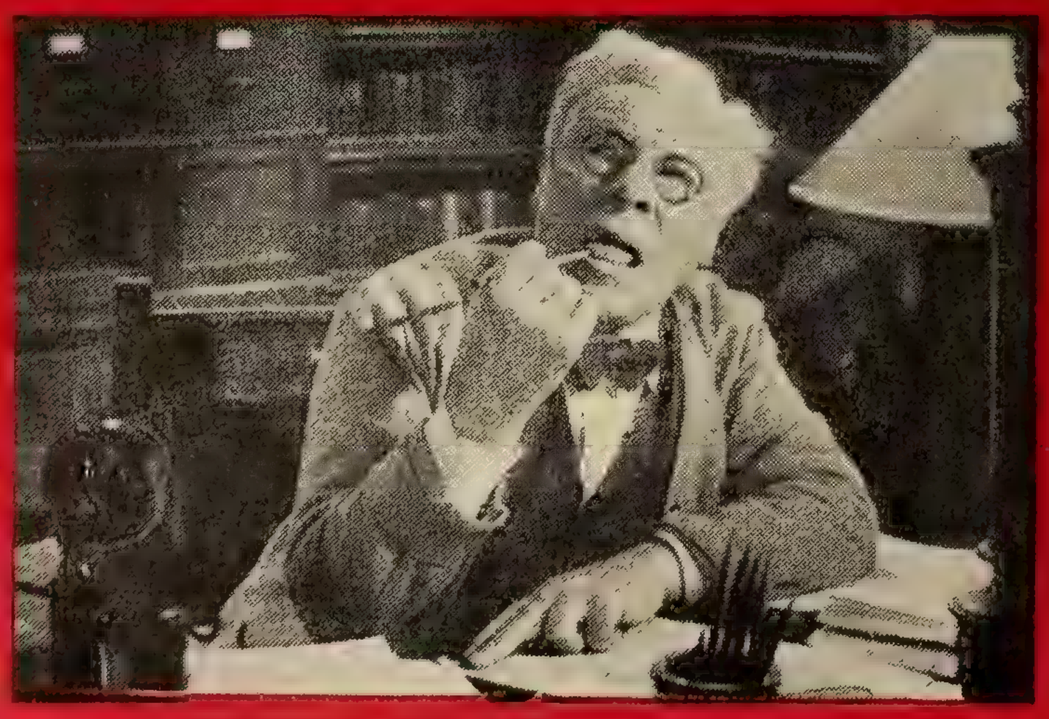
Produced by
WILLIAM PERLBERG

20th CENTURY-FOX

IT'S THE PICTURE THAT GIVES YOUR HEART A NEW LEASE ON LIFE!



This is **JASON**—Say! Look who's *Holden* Peggy now!



This is **THE MAN** behind "The Miracle on 34th Street" who discovers a *new* miracle — Peggy, herself!

Remember September is Youth Month—Saluting Young America



When My Ba. Smiles At Me

Here's the intimate feature that now kept MOVIE SHOW readers right up to the second on what the stars themselves discuss

By Lynn Bowers



Gail Russell and Guy Madison in the Crystal Room of the Beverly Hills Hotel just before he left for stage work in East.



Holm and her husband at the Hollywood Brown Derby. me has been robbed so often they now have a guard.



currently in "Sorry, Wrong Number," buys a design playing cards at Hollywood Brown Derby.

WELCOME TO SCREENLAND!

What Hollywood Itself Is Talking About!

MAYBE we'd better introduce ourself to you SCREENLAND readers. We've been writing this column for MOVIE SHOW for some three years. Now that the two magazines have been combined we're very happy to be aboard and hope you'll enjoy reading our "What Hollywood Itself Is Talking About."

—o—

Those Sunday afternoons at Betty Hutton's are more dern fun—swimming, a big barbecue that Betty's Ted cooks personally, and lots of yak-yak. Betty looks simply super since the birth of her second little gal, Candy. And that earthquake that hit San Francisco was my gal-friend, Miss Hutton, breaking in the new act which she's taken around the country for vaudeville dates. Betty told me the reason she got this act together (she, the Modernaires, Ziggy Elman's band, and a tumbling quartette) *was that she was out of touch with the public, wanted to get back in the groove, Paramount didn't have a picture ready for her, and she was getting restless. Could be she's the one who'll bring vaudeville back to life. If anyone can, Betty's the gal.*

—o—

Ida Lupino, who believes in simplifying her life as much as possible, had one of the simplest going-away outfits for her wedding trip with Collier Young that's ever been known to this chi-chi town. A pair of blue jeans and a T-shirt. She and Collie spent their honeymoon on Ed Gardner's boat off the Baja California coast. Ida also just became a citizen of these here United States.

—o—

Angela Lansbury met President Truman at the big reception for him at the Ambassador Hotel. President T. told her he admired her performance in "State Of The Union," but wished the next time she played a *(Please turn to page 54)*





Joan Crawford and her favorite escort, Greg Bautzer, at Oceanhouse. Right: Rex Harrison and Wanda Hendrix at radio rehearsal.

Below: Lon McCallister and Dorothy Babbs (Mrs. Johnny Coy) with Producer Bill Eythe of "Lend An Ear." Dotty's a hit in this stage musical.



Van Johnson and his wife, Evie, with their young daughter, Schuyler Van, now nine months. Van's in "Command Decision."





Jeanne Crain

Jeanne Crain, typifying the spirit of Hallowe'en, is starring in the 20th Century-Fox picture, "Apartment For Peggy," story of the G.I. housing situation.



Bob and his wife, Dolores, with a painting of himself on the golf course. It's his only form of exercise and he loves it.



Bob is a solid believer in relaxation and sufficient sleep. At home he won't even play cards with the joker in the pack.



Before Bob and Dolores Hope set sail for their vacation in South America, they studied Spanish together for many weeks.



Bob prefers home-cooked meals. He watches his diet carefully and Dolores knows just what foods are best for busy beaver Bob.



Aside from golf, driving his car is Bob's pet diversion for soothing his mind. He has no radio, incidentally, in the car.



"An Innocent Affair"



Madeleine Carroll
Fred MacMurray

Madeleine Carroll and Fred MacMurray, as Paula and Vincent Doane, end jealousies happily, though his advertising agency loses a valuable account in the process.



AN INNOCENT AFFAIR

A United Artists Release

Producer, James Nasser. Director, Lloyd Bacon. Original screen play by Lou Breslow and Joseph Hoffman.

Paula Doane....MADELEINE CARROLL
Vincent Doane.....FRED MacMURRAY
Claude Kimball.....BUDDY ROGERS
Margot Frazer...LOUISE ALLBRITTON
Eve Lawrence.....RITA JOHNSON
Mr. Gaylord.....WILLIAM TANNEN
Mr. Burke.....MATT McHUGH
Ken St. Clair.....ALAN MOWBRAY

A romantic comedy of marital jealousies, starring Fred MacMurray, Madeleine Carroll, Buddy Rogers





Top Left: "Margot!" Paula raged. "So that's who your Mr. Frazer really is!" Vincent couldn't get a word in edgewise to explain his only interest was in getting the Frazer advertising account. Left: Vincent was so deflated and so sincere as he buttoned her dress for her date with Claude, she was almost tempted to believe in his innocence. Above: Paula couldn't help contrasting the attentiveness of Claude Kimball with her husband's indifference. Below: Vincent sees his wife Paula, too, and tries to hide behind the beautiful blonde Margot.



PAULA really couldn't have changed so much in five years, she told herself. Yet the way Vincent had neglected her in the last two months could only add up to the dismal fact that she no longer interested him. She couldn't understand it. She watched her diet, went to the gym regularly and wore the same size clothes she had on her wedding day. She had a standing appointment at the beauty salon every week and her legs had the right curves in the right places. Why, only yesterday a man winked at her in the elevator and any day, just any day at all, at least one truck driver whistled at her. But for two months now she could count the times Vincent had been home for dinner on four fingers.

It was business, he told her. All the fault of a mysterious Mr. Fraser whose account he was trying to land his advertising agency. Paula was no fool. She knew being a bright young man in the advertising business meant entertaining clients. But two months of wining and dining Mr. Fraser had worn her faith thin. She was willing to bet there was no Mr. Fraser, that he was just a figment of Vincent's nimble imagination. She hadn't been so jealous of any one since Margot Crippen, the girl Vincent had been engaged to before he married Paula.

The last straw was Vincent's forgetting their wedding anniversary. Of course, when she reminded him he came out of the fog long enough to suggest dinner at her favorite restaurant, the Spartan Room. But it was the first time he had forgotten and even Eve, his sister, thought it looked mighty, mighty suspicious. As a matter of fact it was Eve who thought of the scheme to make him jealous.

It seemed so simple, hiring an actor from the Burke Agency, telling them she wanted to play (*Please turn to page* 61)

Left: Anytime is coffee time for Cary. Center: With his first wife, Virginia Cherrill. Right: Studying radio script for airshow.







The Cary Grant I Know

Never too busy to make friends or lend a helping hand, Cary Grant is tops wherever he goes



By Dennis O'Keefe

MAYBE you've heard how sore Cary gets when autograph hunters step out of line? I saw the start of his resentment against such lack of consideration. A number of us were appearing at a charity benefit at the Pan-Pacific Auditorium in Los Angeles a few years ago. Finally, Cary had ten minutes out of the whole evening to devote to his own party.



Right: Movie executives at first considered the cleft in Cary's chin a colossal stumbling block to his career, but took a chance! Below: Cary found a good friend in Betty Hensel after divorce from Barbara Hutton. Right: Cary, a musical comedy hero in his early days on Broadway, has an excellent repertoire of popular songs.





Left: Cary relaxes on location. Center: Everyone Cary knows on the lot is sure of a cordial greeting. Right: Lunch in the studio commissary.







He was carrying four milkshakes across to his table when a dopey guy upped to him and, with great rudeness, demanded belligerently, "Hey, sign your name, willya?"

Cary, juggling the four glasses, gasped, "What with —my feet?" The man instantly became very incensed and began shouting insults. Cary, being a man with a normal temper, shouted back.

Cary believes, as I do, that actors are public servants to the extent that they're paid to be. In our free time, however, off salary, we think we belong to ourselves, our families, and friends.

Cary has packed a potent punch all the time I've known him. I first saw him sixteen years ago when I was a bit player and he had just arrived in Hollywood. He walked onto a set to watch us from the sidelines. My dancehall scene with Miriam Hopkins went over all right, I guess, but I was suddenly burned by the competition I sensed out of camera range. There stood this handsome fellow with the keenest tan I ever gaped at in high envy! He achieves almost chocolate color. The next thing I noticed was the way the extra girls were all flocking around him. At first, there were only a couple of girls gaping at him, and then there were eight. Being a vain male, naturally I was disgusted with this intrusion on my private harem.

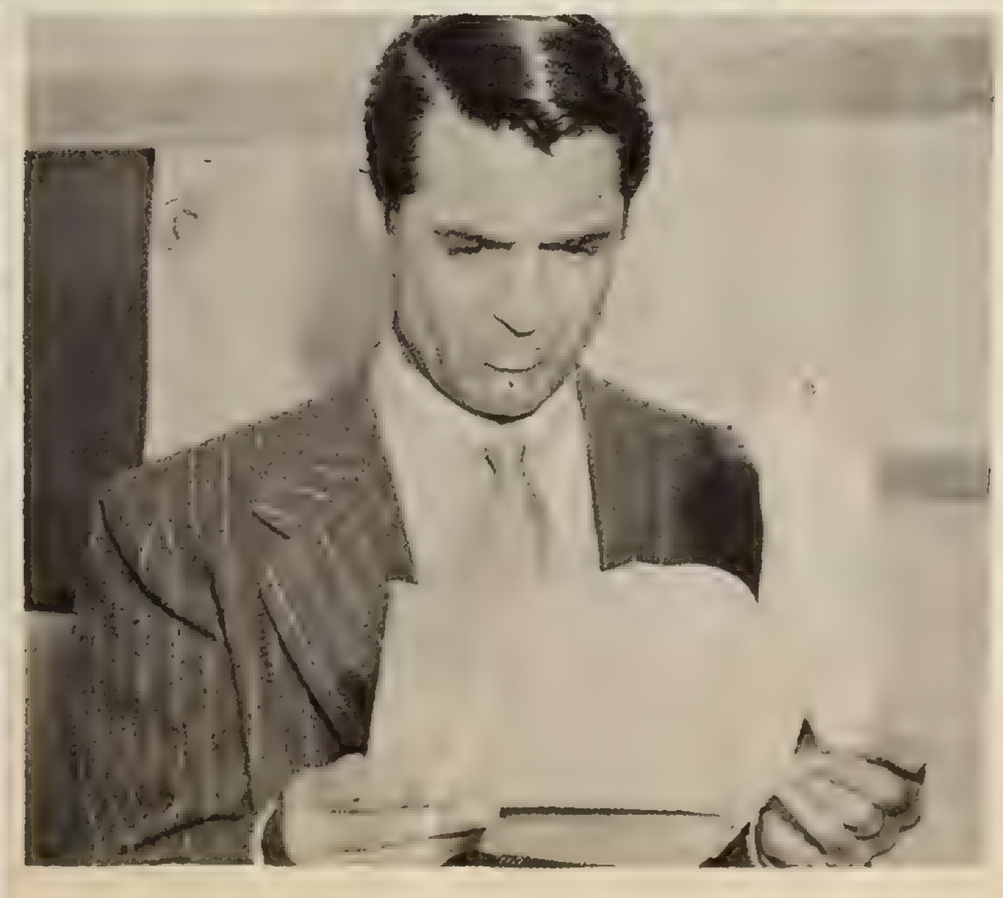
At that point he hadn't done a thing in pictures—except to my ego. I muttered to myself after inquiring about him, "Grant has got to go!" In spite of me, as you know, he stayed. Not easily, though. At the studio where he'd been signed, I heard via my secret pipeline that the big boys in the Front Office didn't know what they could do with him. They were worried something colossal because he had that cleft in his chin.

"How can we ever photograph him?" they moaned together. One executive swore Cary was no bet "because his head is egg-shaped." *(Please turn to page 67)*



Left: Cary is serious on set; is sometimes branded "difficult" because he wants many rehearsals to improvise new bits of business for each scene. Below: Studying script for a benefit performance. Left: Cary dramatizing an incident for Virginia Field and Constance Moore at a formal Hollywood party.







All's well with the world as newlyweds Cyd Charisse and Tony Martin plan to blend careers in a little house with big, spacious rooms

By James L. Carling

Mr. and Mrs

"YES, this is a lovely place, isn't it? Just living here makes us all the more anxious to have one that's really our own."

So said Cyd Charisse—a nice alliteration which we'll break up by adding "Mrs. Tony Martin," if you prefer. There certainly was no doubt that the brown-eyed, fresh-faced and distractingly pretty young lady herself preferred it. Wedded bliss was written in that starry gaze and ready smile. She was as radiant—you should pardon the simile—as a new bride. The fact that she was one probably had a lot to do with it.

The house that Cyd referred to was in Westwood, and the scene of our interview. She and her singer-husband, Tony Martin, had just leased it for six months. It wasn't a pretentious affair, as houses in that neck of the woods go, but it seemed a tidy spot to hang one's beret. I made such mention. Cyd, curled up on the davenport with her pink toes peeking out of some kind of frivolous but fetching sandals, hastened into more explicit explanation.

"Oh, we're wonderfully happy here, and so grateful and delighted to have it. But you know how it is when you're yearning for a place of your own, with everything just as you've always dreamed it should be. Tony and I have that

Left: Cyd Charisse, formerly a ballerina with the Ballet Russe, plays her best-liked role to date in "On An Island With You," even though she sprained a ligament in her leg during a dance routine. Below: Toes of Cyd's slippers are patched on set between dances.



Tony Martin Look Ahead

kind of dream house in mind. Some day—not so far away, I hope—we'll build it."

The all-important subject broached, Cyd launched into a glowing description of the hacienda which she and Tony had used up quantities of midnight oil and restaurant tablecloths in planning. Hearing her enthusiastic words, and watching her bright, animated face as she spoke, I couldn't help but form a charming picture of the place in my mind, even if there were points at which I became sort of uncoupled from Cyd's eager train of thought.

"It's to be all one story," she pursued, gesturing with graceful, dancer's hands. "I love long, low places. Only this one can't be too big. We really want a little house, very small, but with big rooms. And a pool, maybe, but not too large, either. A middle-sized one."

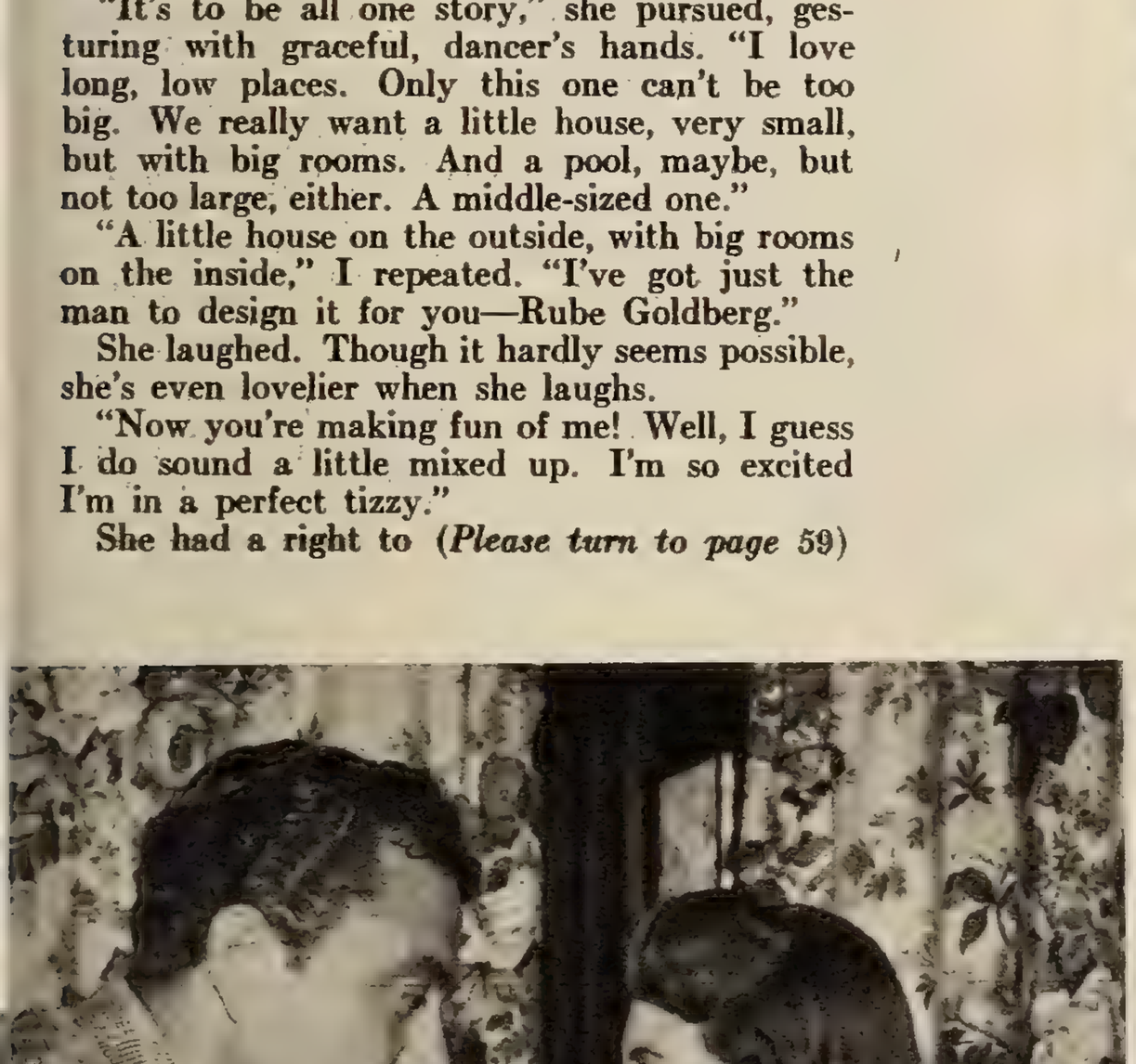
"A little house on the outside, with big rooms on the inside," I repeated. "I've got just the man to design it for you—Rube Goldberg."

She laughed. Though it hardly seems possible, she's even lovelier when she laughs.

"Now you're making fun of me! Well, I guess I do sound a little mixed up. I'm so excited I'm in a perfect tizzy."

She had a right to (*Please turn to page* 59)







Above: Cyd and Tony Martin, at home, after a two weeks' personal appearance at London's Palladium, and an interrupted honeymoon in Paris and Switzerland. Right: Even Cyd's off-guard poses are graceful. She's currently appearing in MGM's "Words And Music." Above Right: Tony Martin first met Cyd Charisse at MGM while he was making "Till The Clouds Roll By." Golfing is one of his favorite sports.

HAMLET



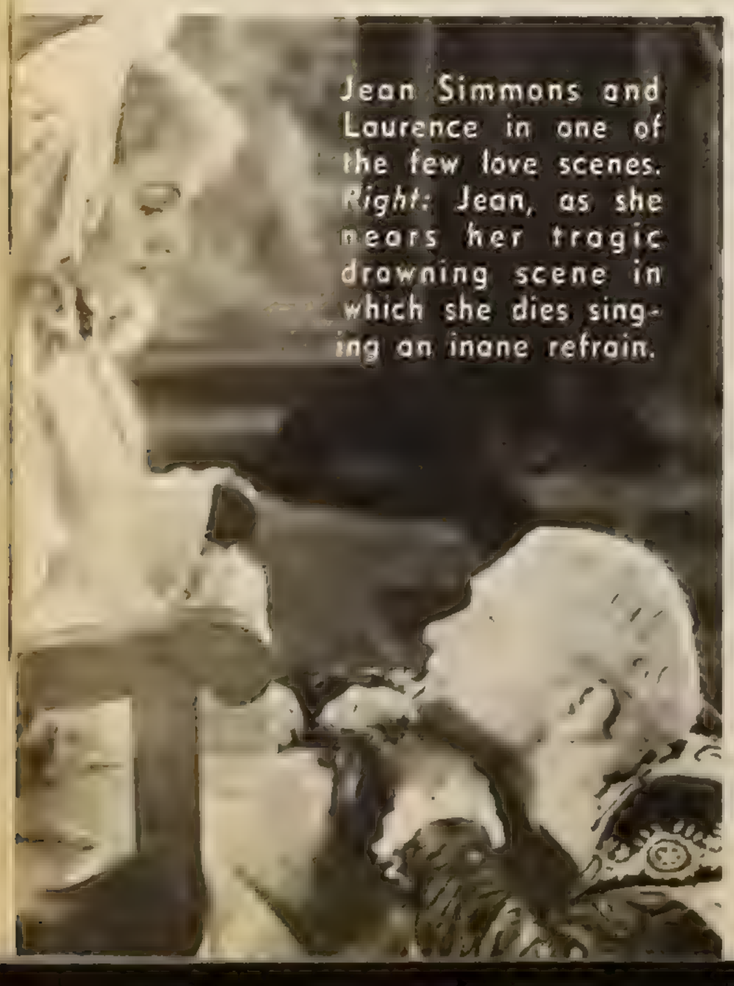


Laurenc[e] film conception of Shakespeare's [H]a[m]le[t], a Universal-International release o[f] [J]r Rank's production, deals mostly wit[h] [g]uilt and madness. Director and Star Olivi[er], in circle above, speaks the famous line[s] "Alas, poor Yorick, I knew him well." *Below,* [t]he Queen *(Eileen Herlie)* is denounced a[nd] threatened by her son Hamlet.



Jean Simmons makes Shakespearean debut as demented *Ophelia*. *Right:* Laurence and Jean in scene where he says he no longer cares.

Right: Hamlet's revenge for his father's death ends disastrously when he not only stabs the King to death, but also kills *Ophelia's* brother in a duel, watches his mother, the Queen, die of poison meant for him, then, wounded by poisoned sword, dies himself as he takes the throne.



Jean Simmons and Laurence in one of the few love scenes. *Right:* Jean, as she nears her tragic drowning scene in which she dies singing an inane refrain.







June Allyson The bonnie, blonde wife of Dick Powell and star at Metro-Goldwyn-Mayer has two Technicolor productions coming up, "The Three Musketeers" and the musical "Words And Music."

Anita Colby, Clark Gable, Virginia Houston, Loretta Young, Jimmy McHugh and Hedda Hopper at party for Jimmy on his 25th anniversary as a composer. Harry Crocker was the host and m.c. of water show in Jimmy's pool.

COBINA WRIGHT'S GOSSIP OF HOLLYWOOD

SONJA HENIE certainly lived up to her current role as "The Countess Of Monte Cristo" by royally entertaining 300 of her friends at a lavish garden party which made Hollywood social history!

Sonja always gives an annual party here in Hollywood and, believe me, it's a party worth waiting for!

This time Sonja outdid herself, transforming the gardens of her beautiful Bel-Air estate into a veritable fairyland, with figurines and statues carved out of ice placed around the lawn where cocktails and champagne were served. Snow white swans glided gracefully across the surface of the swimming pool and white flowers garlanded every corner of the vast estate.

When page boys with trumpets summoned us for dinner, my escort, the Earl of Warwick, and I went up to the tennis courts, over which Sonja had constructed a huge and colorful pavilion.

As we entered we thought for a moment that we had stepped into a flowering orchard. Everywhere, over the individual tables and all around the sides were great branches of cherry blossoms and the fragrance was almost overpowering.

The tent was open at one end to provide a back-drop of wind-driven clouds, while candlelight, flickering on the gleaming silver of the tables in the foreground, completed the enchanting scene. *(Please turn to page 65)*



Jimmy McHugh, Elizabeth Taylor, Ann Miller and Cobina Wright at McHugh anniversary party. Ann does beautifully in "Easter Parade."



Joan Fontaine and her husband, William Dozier, Hollywood executive. Joan's now in "The Emperor Waltz" with Bing Crosby.

PARTIES ★



John Hodiak, his wife, Anne Baxter, Louis Jourdan, Mme. Monique Ezyquirre and Mrs. Louis Jourdan at formal opening of Oceanhouse.



Mr. and Mrs. Hoagy Carmichael, Mrs. David Hearst, Cobina Wright and Atwater Kent at McHugh party. Hoagy played his new "Monkey Song."

HOW TO STOP BEING

Helpful, easy-to-follow advice on how

By Yvonne De Carlo

SO YOU'RE lonely.

Because of your loneliness you are also miserable and unhappy. You think you're the loneliest girl in town and believe, quite honestly, that this never happened to another femme.

Cheer up, gal. It happens to all of us—but it's not incurable! Glamour girls in Gary and Galveston can be just as lonely as a mousey little chick in Hohokus. And a movie star in Hollywood, complete with mink coat, swimming pool and what may seem like lots of dates, can be in that exact state of loneliness!

Unique circumstances that surround a single girl who has had any success in movies complicate and magnify her problem. I know! But let's consider you other femmes first.

Usually the best cure for loneliness is to get more interested in other people than you are in yourself. Stop fretting and worrying about little ol' you, or you'll build personality barriers around yourself that will make you a bore—and lonelier than ever.

Conversely, if you are sincerely interested in other people, in their personalities, achievements, ideas—and show that you are—they will like you, and you won't be lonely.

Today, with every newspaper and magazine offering advice on how to be attractive, I don't think many further words from me are needed on that subject. I do suggest, though, that every girl *should* look her best—and then concentrate on other things which are more important.

I believe that lots of lonely girls are ones who worry *too much* about being "glamourous." The best dressed girl in the world is just about as interesting as a show window *(Please turn to page 70)*

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Yvonne with Dan Duryea in "Black Bart." They also appeared together in "River Lady."



THE LONELIEST GIRL IN TOWN

to be popular from Hollywood's foremost bachelor girl





Yvonne with her pet pom, Jolie. "Hollywood glamour girls get lonely, too," says Yvonne.

"True glamour comes from within," declares Yvonne, "because it's reflection of charm."



"A girl who possesses a good sense of humor, is gay, is never a lonely girl," says Yvonne.



"To confine dates to men who are somebodies is to be a snob," advises talented Yvonne.

But No Musicians, Please!

Marital unhappiness has not made Doris Day cynical about men and marriage

By Elizabeth Wilson



Doris Day, standout recording artist for Columbia, with the Page Cavanaugh Trio who appear with her in "Romance On The High Seas," sprightly musical.

IF DORIS DAY never weeps again she has wept enough for a lifetime. Last year she wept on Director Mike Curtiz's shoulder, and wept herself right into the starring role of his second independent production, "Romance On The High Seas." Most thoroughgoing job of sobbing this town has seen since Sylvia Sidney drenched the Paramount lot.

"Me? Dramatics? I don't know anything about acting," Doris gulped between sobs in Mr. Curtiz's office. "The only part I ever played was a duck in a Mother Goose play. The only thing I want is to go back to Cincinnati."

In the midst of a fresh deluge she tore out to the powder room to repair her face, and stop a run that was making headway in her left nylon. She couldn't have been more unglamourous if she had worked on it.

"What's the matter with that girl?" asked Curtiz in bewilderment.

Doris' agent, Al Levy, shrugged. "A sax player. Her husband. The kid's upset about his unhappiness."

Mike Curtiz is a sympathetic, understanding soul. When Doris returned he said, "I think you have personality. Could you manage a little laugh for me? That's it. I am going to give you a screen test."

Doris would have much preferred that he gave her a ticket back to Cincinnati. But she said thank you, and took the test. (*"Who is this Curtiz?" she asked her agent.*) Then back to her lonely room at the Hotel Roosevelt, to sit by the phone and cry. It finally rang. But it wasn't her husband. It was Jack Carson tell- (*Please turn to page* 69)





Top to Bottom: Doris Day and Jack Carson during "Romance On The High Seas," a Michael Curtiz production. A top recording artist herself, Doris is a relentless fan. Her next picture for Curtiz featuring that honey voice of hers is "My Dream Is Yours."

another Deltah tribute to the charm of American women

Talisman



Talisman, Deltah's newest simulated pearl necklace, is truly the gift magnificent. Its lustrous, flattering beauty must be seen to be fully appreciated. Finished with striking 10K gold safety clasp and presented in authentically designed jade-color Chinese treasure cabinet . . . $24.50. Other popular Deltah necklaces, from $3.00, earrings to match.



AT BETTER JEWELERS

Deltah

SIMULATED PEARLS

L. HELLER AND SON, INC., FIFTH AVENUE, NEW YORK

The Shocking



Greer Garson and Walter Pidgeon co-star in MGM's "Julia Misbehaves," the story of a showgirl who meets her ex-husband at their daughter's wedding.

A shipboard romance blossoms between Greer and Cesar Romero, a gymnast en route to Paris with a pyramid act.



Greer Garson shocks and delights all of Paris when clad in scanty tights, she plays in Cesar Romero's vaudeville act.



In "Julia Misbehaves," Greer Garson beguiles four men at once; she wheedles Reginald Owen into paying her creditors so she can sail for Europe; coquettes with Cesar aboard ship, and does a stint in his vaudeville act in Paris; flirts with wealthy Nigel Bruce in order to borrow money to buy her daughter's wedding gifts; but reweds Walter when she falls in love with him all over again.

Miss Garson

Greer deserts dignity for a bubble bath sequence and dons some daring costumes besides in her role of a naughty flirt.



Rugged Cesar Romero can't resist Greer Garson's devastating charms in "Julia Misbehaves," boisterous comedy.







Above: Greer stands saucily by as Walter Pidgeon, Cesar Romero nearly come to blows over her. Walter is shocked by Greer's flirtatiousness and lack of inhibition, but secretly thinks she's very exciting, while Cesar decides nothing as terrific as Greer ever happened to him before. Right: Between scenes, Cesar obligingly (and sadistically) treats Greer's broken finger nail with an outsized file.

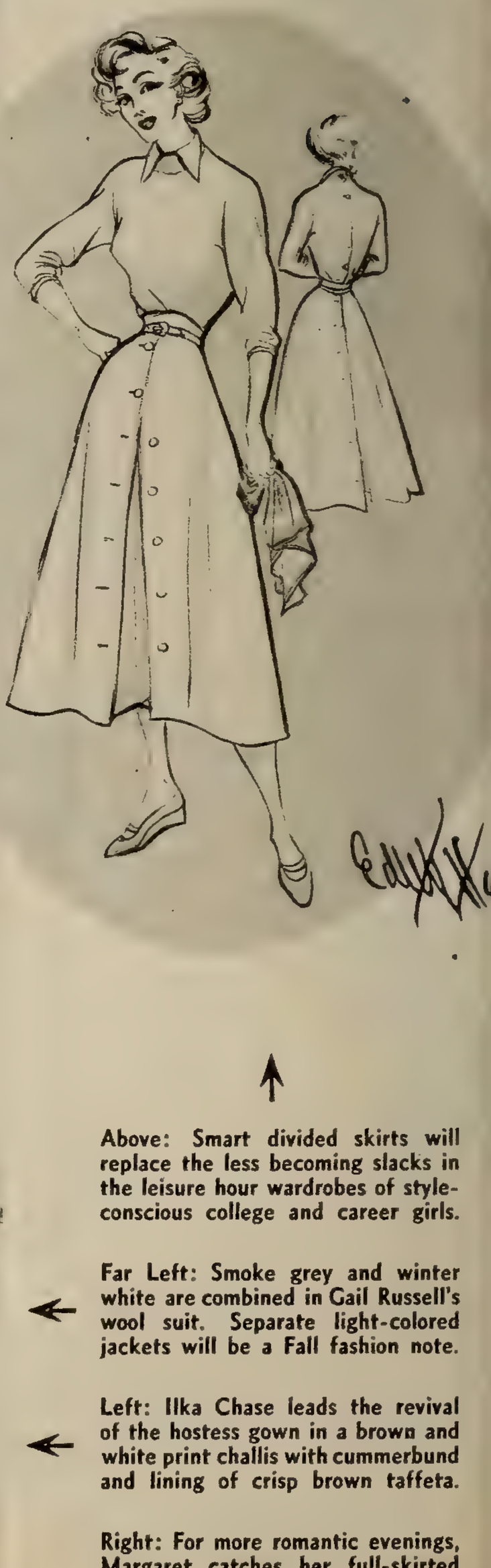




Far Left: Barbara Stanwyck's navy linen bolero suit with gay dotted blouse and lining, is accented by a chatelaine of gold coins at the belt.

Left: To refurbish an evening gown, Paramount player Margaret Field wears an old lace collar as a bertha with a perky black velvet bow.

Right: Margaret sweeps back her hair, pairs a gold leather girdle from another frock with the same gown for a sophisticated occasion.



An expert reveals her tricks for remaking a wardrobe and gives





Above: Smart divided skirts will replace the less becoming slacks in the leisure hour wardrobes of style-conscious college and career girls.

Far Left: Smoke grey and winter white are combined in Gail Russell's wool suit. Separate light-colored jackets will be a Fall fashion note.

Left: Ilka Chase leads the revival of the hostess gown in a brown and white print challis with cummerbund and lining of crisp brown taffeta.

Right: For more romantic evenings, Margaret catches her full-skirted dance frock into a bustle and adds a nosegay of old-fashioned flowers.



tips on the new fashion trends

EDITH HEAD'S *Fashion Flashes*

(Edith Head, who has been the top designer at Paramount for ten years, will advise you each month about clothes, just as she does the many Hollywood stars who go to her for practical advice.)

The Fashion News Of The Month
is the divided skirt . . that wonderful little skirt that combines freedom and femininity. It will be worn on the college campus, for sports, and for leisure hours at home. I don't like women in slacks or clam-diggers. They reveal too much that should be concealed. The divided skirt makes you look like a girl and gives you trouser freedom. And don't forget, they're smart from a style view.

The divided skirt is ideal for career girls' comfort at home. You might like one in black velveteen with a top of shell pink jersey. I particularly like mine in grey flannel with yellow or plaid flannel shirts.

* * *

Another New Idea
is the little shawl-coat. Anyone can make it. Everyone will love it. Take a piece of material about 40-inches long and about 20-inches wide. Then, to keep this rectangle in snug position, belt it with a 3-inch wide strip of the same material. Sew just enough of it along the wide side of the material so that it goes across the back of your waistline. The ends are loose to tie in front.

Make one of shell pink jersey to match the top of your divided skirt outfit. Line it with black to match the skirt. Wear them in prints over dark dresses. Wear them as an apron and let the lining show. Wear them for warmth, to help make over a dress, to look smart, day or night.

They go glamourous, too. Loretta Young, during the shooting of "The Accused," ordered one of these little shawl-coats in ermine to wear with white and black crepe dinner dresses. Olivia de Havilland, between fittings for "The Heiress," asked me to design one in pale pink slipper satin frosted with glittering black jet beads. For casual wear, Gail Russell has one in scarlet and black plaid wool to wear over a black wool dress.

* * *

Use Ideas Instead Of Money
and you can make five evening dresses out of one. We did it for Margaret Field, one of our young players featured in Paramount's "Beyond Glory." You might start with one good black velvet dress. Now dig around in the scrap basket, or reach into the rear of your closet. Maybe you have a hat from which you could remove the trimming. We took a pink rose and a black rose, plus some unused veiling from a hat and draped it over the dress for one styling. We found a lovely gold leather belt that once belonged to another dress. It transformed the dress again.



Designer Edith Head demonstrates to Margaret Field how two bunches of white violets tucked into side poufs add new life to an old dress.

We changed it further by making little tucks at the sides and slipping in bunches of white violets. Incidentally, when you pin flowers on a dress, you must always make a tuck or fold as a reason for tacking on the posies. You can't just pin them on any place and have them look right.

If the dress has sufficient length in the rear you can easily make a bustle and accent it with a bunch of flowers. An old, but still good collar will give it another look for another occasion. Making dresses, you know, is a lot like cooking. Most women can use ingenuity in the kitchen, but not in the sewing room. But it's fun to try.

* * *

Most Stars
are not rolling in wealth as you might think. *(Please turn to page 66)*



Left: Ed Freedman, Lois, Alan after dress parade.
Below: Alan and Lois at Delafield, the Cadet pool.



MICKEY



Lois thought the Academy (and Alan) was wonderful. Below: Ed Freedman, Lois and Alan dining out at the famed Thayer Hotel.





WHEN Lois Butler, young singing star of "Mickey," an Eagle-Lion production, visited West Point recently as the guest of Colonel Proctor, her favorite date was Alan Packer of Indianapolis. Alan is a war vet, a former captain in the Air Force, who gave up his commission to accept an appointment to the Academy. He squired Lois on a tour of the Point and took her to a formal hop where she was Queen Of The Prom.

The most popular girl at the Hop was Lois. Poor Alan never had her to himself for an entire number.



Woebegone, Lois gets stood up for an afternoon date. Later, Alan frantically explained his absence.



at the POINT

Sixteen-year-old Lois' stay at West Point made her first trip East even more fun. At the Point, Cadets Alan Packer, Ed Freedman, of Connecticut, vied for Lois' smiles and company, but Alan proved the more adept strategist. He became the little honey-haired sweetheart's steady swain, even showed her Flirtation Walk, the Point's busiest byway.



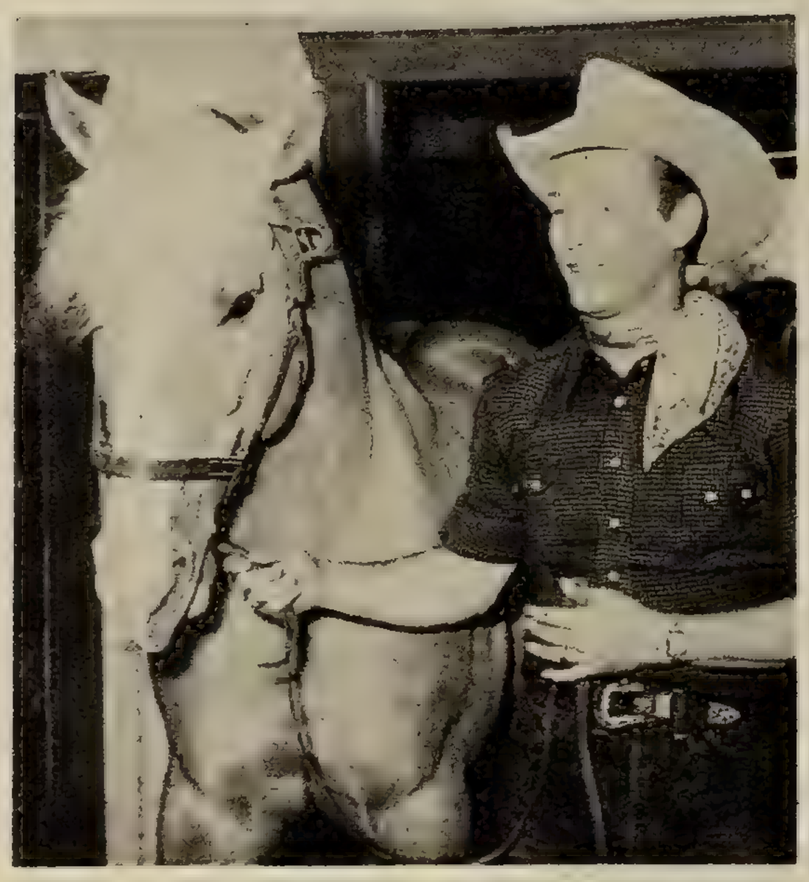
Where Do We Go From Here?

There's no room for worry in the plans Dale and Roy have made for the Rogers family

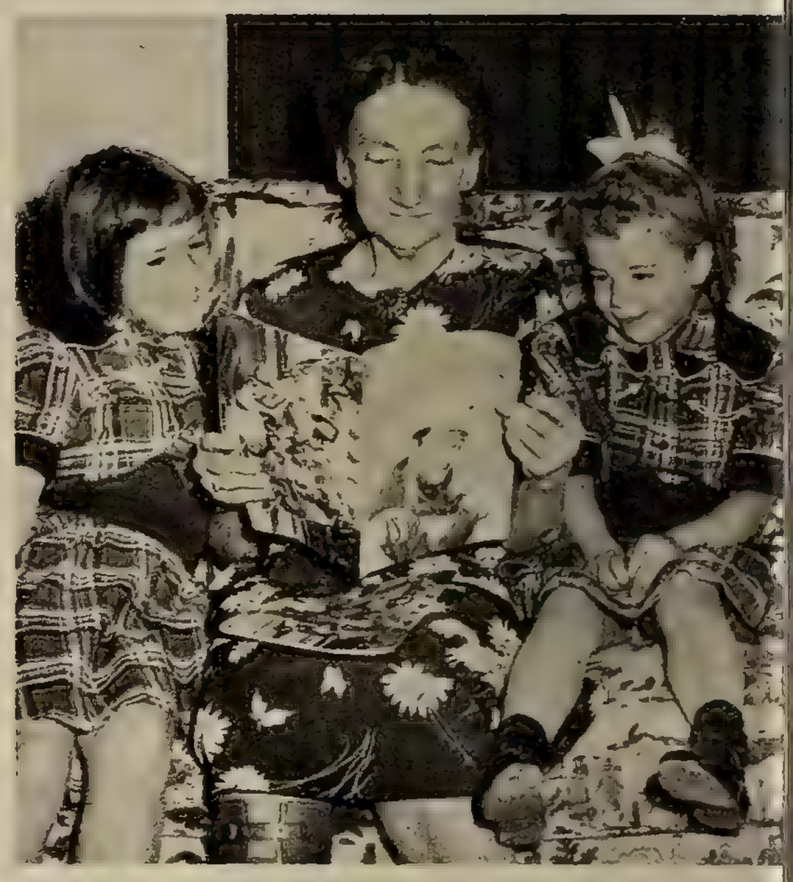
By Dora Albert



Dale enjoys the early a.m. job of dressing Roy's youngest, Dusty, nearly two years old.



Roy, proud of his 15-year-old palomino, Trigger, plans many more picture roles for him.



Grandma Slye, Roy's mother, likes reading the comic books to Cheryl and Linda Lou.





Above: Colorful family portrait shows Cheryl, Roy, Dusty, Dale and Linda Lou, wearing Western movie costumes. For the girls' future, Roy prefers happy marriages rather than careers. Dusty loves to ride and in a year or two will appear with Roy Rogers in a Republic Western. Right: Dale gives Dusty his evening bath.

Roy Rogers, Republic's top Western star, currently in "Nighttime In Nevada," kisses Linda Lou goodnight as Dale smiles approval.

Below: After making 24 Westerns together, Dale Evans and Roy Rogers co-star for last time in Republic's "Bells Of San Angelo."



IN THE course of more than fifteen years of interviewing, I have found that the most successful people usually plan as far ahead as possible.

Today Roy Rogers is Cowboy No. 1 on all screen polls. His fan mail averages 80,000 letters a month. He has traveled over 200,000 miles on personal appearances, and has won friends on every one of those miles. Every picture he has made, from his first to his latest, "Eyes Of Texas," has been sure-fire at the box-office.

"It took me ten years," Roy says frankly, "to establish myself as a name in pictures. No actor in this business can make a hard-and-fast plan very far ahead, but I hope that in the next ten years I shall become independent enough so I won't have to worry about the future. Also I want to make enough to take care of my three children and to provide college educations for them if they want them. If they don't, I won't force college down their throats."

We were talking in Roy Rogers' new home, a Spanish type house with modern ranch furniture selected by Roy and Dale Evans (*Mrs. Rogers*). It's a charming house which you approach through land literally covered with eucalyptus trees, acacias, mock orange trees and dozens of other kinds of trees. The house is the type you usually find only in secluded spots hundreds of miles from Hollywood, yet it has the great virtue of being only a ten-minute drive from Hollywood. There is ample space here for all of Roy's and Dale's most treasured dreams. Roy plans to stock the trout pool on the grounds with fish, and to build a badminton court, parking lot and basketball court on the front grounds.

All the furniture in the house—carefully selected by Roy and Dale—is extremely comfortable. In the living room, the chairs were uphol- (*Please turn to page 72*)



Left: Richard Widmark and his wife, the former Ann Heath, and their young daughter, Jean. Below: Dick, with William Mauch and Donald Buka in "The Street With No Name," 20th Century-Fox film. Bottom: Barbara Lawrence, who plays his wife, with Dick in the same authentic melodrama.



Screenland Salutes Richard Widmark







THERE are many "one-picture" actors in Hollywood. That's how they classified Broadway's Richard Widmark after his sensational screen debut as the gangster with the horrible laugh in "Kiss Of Death." Lightning like that only strikes once. But when you see Dick in "The Street With No Name," again playing a gangster, but minus the h.l., you'll see how wrong they were about his giving his all in "Kiss Of Death" and having nothing left. He's even better, although his portrayal this time is not as spectacular. Dick is equally menacing underplaying a role. He's first the actor, secondarily the villain. A gifted performer, Dick's certainly not one to be typed.

FRED ROBBINS

Right off the Record

Top your listening list with the best in bouncing blues, be-bops and boogie

HYA, Max! Is it balm your ear lacks?
Well, let's fill it with wax,
'Cause we've got it in packs!

WAH, wah, wah! And a mess of long, low, unbelieving whistles! Look what Mama Nature hath wrought! Those colors are enough to make a rainbow look down and take note! Trying to count 'em is like trying to keep up with all the fresh sound bubblin' in the cauldron this month. But there's oodles of nice stuff to satisfy the inner man—or even woman—in the hearing department, so if you'll just step this way we'll show you some pretty fall fashions that'll arouse your passions. *Alors!*

HEAVENLY!

STAN KENTON: The long Leanster follows up his album of "Progressive Jazz" which is causing more controversy than that November deal, and comes forth with a fetching etching that's good gravy for sure—no 'bout adoubt it! I mean "Interlude," a beautiful, slow, moody tone opus with lotsa Stan at the ivories. Lovely fluff! Flip makes up for Junie Christy's mistake on "This Is My Theme" (*don't ever remind her of it!*) wherein she rings the bell with nice vocal ri·in' on the great jazz standard, "How High The Moon." S'loaded with all the zest, riff and holler you can stand. Progressive, schmessive! (*Capitol*)

JOHNNY DESMOND: Ah-h-h, here's

BEST IN THE NEST

"For Heaven's Sake"—Claude Thornhill *(Columbia)*
"Don't Blame Me"—Nat Cole *(Capitol)*
"Have You Ever Been Told"—Benny Goodman *(Capitol)*
"East Of Suez"—Charley Ventura *(National)*
"It's Magic" and "It's You Or No One"—Sarah Vaughn *(Musicraft)*
"Candy Store Blues"—Tony Harper *(Columbia)*
"P.S. I Love You"—Johnny Desmond *(MGM)*
"Keen And Peachy"—Woody Herman *(Columbia)*
"Just For Now"—Frank Sinatra—*(Columbia)*
"Put 'Em In A Box"—Ray McKinley *(Victor)*



Perry Como drops in on Fred Robbins' airshow for a dulcet duet during his New York visit. Perry has one of the big roles in MGM's "Words And Music."



Turhan Bey, the Eagle Lion star, born in Turkey, takes over the turntable on Fred Robbins WOV broadcast and learns some new jive expressions to color his English vocabulary.



Jane Russell puts her pretty hearing flap to earphones on Fred's program.



Singer Monica Lewis and Fred exchange news and views on disk jockey's airshow.

where you soar to the clouds as my man "Desmo" unwinds those potent adenoids on his first MGM cookie, "P.S. I Love You," and "I Wonder Where My Baby Is Tonight." Soul satisfying salve! (*MGM*)

DINAH SHORE: Oh, what a lucky baby little Melissa Montgomery is to have purring like this in her pink little car all the time. "Baby Don't Be Mad At Me" will certainly shush any crying spell, even if you're a baby 'tween 18 and 25. Side behind is the nice tutti-fruiti, "May I Still Hold You?" (*Columbia*)

FRANK SINATRA: "Just For Now," "Everybody Loves Somebody." This new slab finds Nancy's Daddy in choice voice in a brace of the creamiest, dreamiest hunks of shellac in ages. (*Columbia*)

WOODY HERMAN: Don't throw any water on me, just lemme burn! Here comes that Herman Herd and how! And what a great new gang it is—tight, clean and hitting you right where you bellow, fellow! There's "Keen And Peachy," and "I've Got News For You." (*Columbia*)

VAUGHN MONROE: "There's Music In The Land," "Every Day I Love You." Right out of Vaughnie's larynx comes a brace of hits from "Two Guys From Texas." (*Victor*)

RAY NOBLE: Gosh, how that Noble guy dresses up a song! Takes these two from "A Date With Judy," "It's A Most Unusual Day" and "Judaline" and makes little gems of 'em. (*Columbia*)

DICK HAYMES: Aside from those two bits of cactus from "Two Guys From Texas"—"Hankerin'" and "Everyday I Love You"—the kid who sings from his toes has a fresh album that'll soften you to death—just like oceans of lotion. It's the "Irving Berlin Songs Album" and Richard has Carmen Cavallaro behind him on "All Alone," "Cheek To Cheek," "Lady Of The Evening," "Say It Isn't So," "Say It With Music," "The Girl On The Magazine Cover," "The Song Is Ended." Never did Mr. Berlin's material sound so resonant and sonorous. Richard kills me! *(Decca album A-654)*

MARTHA TILTON: Fine liltin' by Marty on "Ready, Set, Go" and "Blow, Gabriel, Blow." Chick has a beat that's so very-very, a great rhythmic sense. (*Capitol*)

ALSO EARWORTHY: BILLY ECKSTINE'S "I'm Falling For You," "Mr. B's Blues." . . . LOUIS JORDAN'S "Run, Joe, There's A Man At De Doh," calypso sequel to "Stone Cold Dead In De Market" and a big hit! (*Decca*) . . . JERRY WAYNE'S "I'd Love To Live In Loveland" and "Your Heart And Mine" in same vein as "You Can't Be True, Dear," earworthy because of Jerry's nice gurgling. (*Columbia*) . . . HARRY JAMES shows how ballads should be played as the band gets under "Hankerin'" and "I Don't Care If It Rains All Night." *(Columbia)* . . . MARGARET WHITING'S "It's You Or No One," "Nobody But You," "A Tree In The Meadow" and "I'm Sorry, But I'm Glad." (*Capitol*) . . . CLAUDE THORNHILL'S "For Heaven's Sake," a lush, exquisite waffle which every bandman would do well to dig. (*Columbia*) . . . BING'S "Haunted Heart" and "Moonlight On A White Picket Fence." The owner of the Pittsburgh Pirates at his most Crosbyish. (*Decca*) . . . BILLY BUTTERFIELD'S "Malaguena" and "Afternoon In August," two instrumentals. (*Capitol*) . . . GORDON MACRAE'S "It's Magic," "Spring In December," "Hankerin'," and "I Went Down To Virginia." Everybody's Macraezy and no wonder! Dig Gordie in Warners' "The Big Punch." . . TEX BENEKE'S got an enticing slicing on "Hankerin'" and "I Don't Care, Etc." (*Victor*) . . . RAY McKINLEY'S "Put 'Em, Tie 'Em And Throw 'Em" and "You Came A Long Way From St. Louis." (*Victor*) . . . And don't dare skip NAT COLE'S "Don't Blame Me" and BENNY GOODMAN'S "Have You Ever Been Told," (*Capitol*) . . . And SARAH VAUGHN'S "It's Magic" and "It's You Or No One" is like lush landscaping. Magnifique! (*Musicraft*)

HOT!!!

TONI HARPER: Here's a little rascal whose meter's been ticking only nine years but you should hear her sing the "Candy Store Blues." S'right from the middle of the griddle with amazing phrasing and unusual feeling. (*Columbia*)

DUKE ELLINGTON AND HIS ORCHESTRA: Come and dip into a mess of distinctive impressions—ethereal, suave, witty, relaxed, but all "mood" Ellington. The Duke at his royal best on "On A Turquoise Cloud," "Hya, Sue," "New York City Blues," "Lady Of The Lavender Mist," "Golden Cress," "The Clothed Woman," "Three Cent Stomp" and "Progressive Gavotte," bringing that 18th Century hop right up to snuff. (*Columbia C-164*)

THELONIOUS MONK: The High Priest of Bop, Thelonious, the originator of be-bop, comes on with another ample sample of his originality on "Evonce" and "Off Minor." (*Blue Note*)

RAY BAUDUC AND HIS BOBCATS: A litter of the cats from the Bob Crosby band under his old drummer's leadership waxing potently with some bubblin' Dixieland on "L'il Liza Jane" and "When My Sugar Walks Down The Street." Don't let anyone tell you all bop or dixie is nowhere! (*Capitol*)

ALSO FINE: CHAS. VENTURA'S "I'll Never Be The Same," tenor sax *au gratin*, and "East Of Suez." *(National)* . . . CHUBBY JACKSON'S first etching for MGM, "The Happy Monster" and "L'Ana," wild, weird, unorthodox, wonderful noise. As Chub calls it, "the music of tomorrow the day after."

FROM THE MAN IN GRAY

To JIM JASPER, Lawrence, Kans.: Marlene Dietrich has made a batch of cookies. There'll soon be a reissued album on Decca. . . . FRANK GALLE, Elmira, N.Y.: Dick Farney is a Brazilian lad who recorded for Majestic until they folded. But you'll be hearing from him, don't worry. . . . FRANK CHILMONIK, Flemington, N.J.: Don't think Joan Leslie ever made any cookies. . . . ALBERT OU, way down in Kimberley, South Africa *(wow!)*: Jane Powell made some biscuits for Columbia, none with Frankie, and she's 17. . . . JULIE SOULAKIS, Pasadena, Calif.: You can cop the "Good News" album at any jive dive. S'on MGM. Yeah, that Lawford really comes on strong. What's he got that this kid hasn't? Don't answer that!. . . ANN ELSTON, Bluffton, Ind.: Gene Krupa's waffle of "Gene's Boogie" is available on Columbia anywhere. Write to him c/o Music Corporation of America, N.Y. And watch for the short subject G.K. and F.R. did together, "Thrills Of Music" for Columbia pix. Tell your theatre mgr. you'll hit him on the head with your skate key if he doesn't play it. . . . MARJORIE FOWLER, San Francisco, Calif.: Guy Madison did summer stock this season.

Address letters to Fred Robbins, SCREENLAND Magazine, 37 West 57th Street, New York 19, N. Y.

The Serious Side Of A Jokester

Continued from page 26

1. Always look for the silver lining. Don't bother about the gold one because Crosby already has found it.

2. Don't let sleep interfere with your happiness.

3. If at first you don't succeed, play 18 holes more.

4. Early to bed and early to rise gives you better closeups.

5. A little moss won't hurt you. Stop rolling now and then and relax.

6. Give till it hurts—the tax man will get it anyway.

In reference to that silver lining, Bob's big point is that you'll never see the darn thing unless you are engaged in some occupation you really enjoy.

"I can see that silver—and I don't mean box-office lucre—when I'm up before an audience performing," he told us. "Anyone gets a kick out of acclaim, and I'm honest in saying that it makes me feel good to have people laugh at my jokes.

"Another thing, my work is so diversified that I never lose interest. Having a lot of things to do keeps you on the move. You really never know what is going to happen next. People would never get bored if they learned to do several things and switched around now and then."

When you examine the record closely on Hope, you find that his activities couldn't be more diversified if he were quintuplets. He is the only comedian on radio who also adheres strictly to a picture-making schedule. He grinds out three films every year, and admits himself that it gets a bit rough at times.

"I usually try to make one of my pic-

tures while I'm off the air in the Summer," he explained. "That makes it just like a vacation."

Even when he's going through that Summer lull, however, he still has umpteen things to keep his eye on. He has a little outfit called Hope Enterprises, which embraces just about all his activities, although the main function is the production of his pictures. He has a board of directors meeting of this company once every week to see what is going on in his life.

Bob brushed through his other companies quickly, alluding here and there to such set-ups as The Hope Metal company in Cleveland, the fact that one outfit is working on a deal to bring out a Bob Hope doll, The Hope Driving range in North Hollywood which is operated by his brother-in-law, John Mallon, and other items too involved to be of interest here. Anyway, we got the general idea of diversity in his life. We also got slightly dizzy.

"I have so many things to think about," he said, in summing up this first point, "that I try not to think of anything for very long at a time. I know if I attempted to think of them all I'd go wacky. And anything is better than going wacky."

In light of what has already been said, Bob's No. 2 rule, "Don't let sleep interfere with your happiness," hardly needs explaining at all.

He was specific on this rule, however, and apparently it is important to his scheme. For one thing, he inferred that he has developed a system of squeezing eight hours of sleep into seven. That is, he fudges when he goes to bed by doing some high-powered thinking about plans for the following day before he blanks out his mind and goes to sleep.

"I also find it helpful to grab a fast cat-nap during the day, say about a half-hour job," he confessed. "Most of the time I'm being prodded from too many different directions to think about sleep."

Bob's rule No. 3, "If at first you don't succeed, play 18 holes more," is probably the most important one of the whole lot—as far as he's concerned. It also ties in very closely with Rule No. 5, "A little moss won't hurt you. Stop rolling now and then and relax."

"I don't believe in exercise," he declared, "that is, unless you call golf exercise. I call it play."

Although Bob could get along with only golf as his chief relaxation, there is another diversion that soothes his mind. This is driving in his car. "I want to make it clear, though, that I don't have a radio in my car," he added. "It is an ideal way to get away from other comedians, especially when they're funny."

Rule No. 4, "Early to bed and early to rise gives you better closeups," is extremely important in Bob's business. Any actor will tell you that he can't afford to miss out on his full quota of sleep every night while facing a camera during the day. "A camera has a way of being partial to bags under the eyes," Bob laughed.

Judging by the constant gyration of Bob's life, you wouldn't think he paid much attention to the second sentence in his rule No. 5, "Stop rolling now and then and relax." But you can see by his

Love-quiz ... For Married Folks Only



WHY DOES HER HUSBAND PREFER TO STAY OUT NIGHT AFTER NIGHT?

A. **Because this wife has not bothered about their intimate marital happiness.**

Q. How has she failed?

A. **By not practicing sound feminine hygiene with a scientifically correct preparation for vaginal douching . . ."Lysol" in proper solution.**

Q. Wouldn't soap, soda, or salt do just as well?

A. **Never! They're makeshifts. They can't compare with "Lysol" in germ killing power. "Lysol" is gentle to sensitive membranes, yet powerful against germs and odors . . . effective in the presence of mucus and other organic matter. Kills germs on contact.**

Q. Do *doctors* recommend "Lysol" for vaginal douching?

A. **Yes, indeed! Many leading doctors advise their patients to douche regularly with "Lysol" brand disinfectant just to insure daintiness alone. Safe to use as often as you want. No greasy aftereffect. Three times as many women use "Lysol" for feminine hygiene as all other liquid products combined!**

KEEP DESIRABLE, by douching regularly with "Lysol." Remember—*no other product for feminine hygiene is more reliable than "Lysol". . . no other product is more effective!*

For Feminine Hygiene rely on safe, effective

"Lysol" Brand Disinfectant
REG. U.S. PAT. OFF.

Easy to use . . . economical

A Concentrated Germicide



FREE BOOKLET! Learn the truth about intimate hygiene and its important role in married happiness. Mail this coupon to Lehn & Fink, 192 Bloomfield Avenue, Bloomfield, N. J., for frankly informing FREE booklet.

NAME_____

STREET_____

CITY_____ STATE_____

S.-4810 *Product of Lehn & Fink*

constant endeavor to get in relaxation that he by no means ignores this point.

We cite from the record that during the war years he traveled a total of 500,000 miles, giving free shows mostly, at home and abroad. It didn't strike us that he had given himself much of a chance to gather any moss.

This brings us to rule No. 6, "Give till it hurts—the tax man will get it anyway."

Being more than modest, as comedians go, Bob would have to append that crack about the tax man to this rule rather than give his real conclusions about giving.

He won't even do much talking off the record about the happiness he has found in helping others, but again the known record on Bob will speak for itself. His constant round of benefits brings in small fortunes to various charity causes every week. To him it is an evening's work, a matter of making people laugh, but when they count the gate receipts later it is a different matter.

As long as the great percentage of his earnings goes to taxes, Bob has discovered he can give generously of his talents, and this is the chief answer to the question of how he does it.

For example, he recently has been giving his radio show from various cities around Southern California. Instead of doing the usual half-hour job, he builds up a two-hour show, including the half-hour radio stint, and turns it into a giant benefit performance.

He has done this time and again during recent months to prove that if he gives a little harder somebody besides the tax man will benefit. He takes home his radio salary, and the entire receipts at the auditorium where he is working goes to some charity or public fund. Acting on the theory that a man could get in plenty of extra licks if he was doing something he believed in, Bob set a record in 1946 for the number of shows any person ever gave in one month. He did 33 shows in 29 cities around the country in 30 days.

Then, while he was still coasting so to speak, he sat down and wrote a book about it. He called it "So This Is Peace," and it put a lot of black ink on the ledgers of still another of his companies, Hope Publications. While on the subject of publications, it might be added that Bob takes time out every day to work on his syndicated newspaper piece.

Although there is so much activity in the life of Hope the comedian and business man that one almost forgets he has a family, he still finds time to see quite a bit of his wife and children. This is accomplished by holding many of his radio conferences right at home.

"With all the writers around, my living room begins to look like a Greyhound bus station," laughed Bob, "but still it's home."

The first thing Bob does when he gets out of bed in the morning is to spend as much time as his schedule will allow with his four children, Nora and Kelly and Linda and Tony. Nora and Kelly are still less than a year old and do much to start Bob off in a warm, paternal frame of mind. But with eight-year-old Linda and seven-year-old Tony it's different.

"I have a great time playing with the two little ones upstairs and then I go downstairs and battle with the two older ones," he said.

Bob didn't feel it necessary to go on at length over the part played in his life by his family.

"It would be obvious," he told us, "to say that my family provides me with a lot of drive, because this is a factor that helps any man work harder. But you know, my children are getting to be very helpful in the little things, too. When I take them to the movies they wake me up when I doze off."

Of all the reasons Bob gave us for his tremendous capacity for work, the thing he left unsaid is probably his greatest asset—his well-known sense of humor. This was particularly true when we tried to get serious with him about the heavy taxes he has to pay on his income.

"I love paying the taxes, really I do," he chuckled. "It's nice of them to give me a fleeting glimpse of the money as it goes through my hands. At least it convinces me I'm doing something. As a matter of fact this isn't generally known but I don't really pay income tax any more. They collect the money now and send me living expenses which saves me the cost of an auditor—tricky, eh?"

What Hollywood Itself Is Talking About

Continued from page 20

lady newspaper editor and politician that she'd turn Democrat.

—o—

Ava Gardner has been made a full-fledged star by her studio, Metro-Goldwyn-Mayer. In line with her new status, the beauteous Ava now has two dressing rooms, one a portable for the set, the other a fancy job in the building which houses all the other important MGM stars. The central piece of decoration in her new studio home is a still from her first picture, "We Were Dancing," which shows Ava peering over Norma Shearer's shoulder. Robert Z. Leonard directed that one and is also piloting Ava through her role in "The Bribe." She's the only gal in this picture—quite a change from her first movie stint.

—o—

Hold onto your squeals, gals! Because you ain't seen nothin' until you get an eyeful of Montgomery Clift, who gets another big break in "The Heiress." He's the boy there's been so much fuss about since he appeared in "The Search" and "Red River." You're gonna lose your heads—and your hearts—over this boy, believe me.

—o—

Mike Steele, the good-looking young actor-model, invited us to a party at his house. So we went. And had a fine time. Agnes Moorehead and her husband, Jack Lee, Richard Basehart and his wife, John Ireland and his ex, with whom he's still very friendly, were all there. Mike served some amazing hors d'oeuvres—they're little tiny round specks until dropped into hot fat, then they turn into great big gadgets that look like potato chips, but taste like shrimp. What won't they think of next?

—o—

I think I have this all straight now. In "Take Me Out To The Ball Game," Esther Williams does a dance with Gene Kelly, sings a song with Frankie Sinatra, is tossed around by nine members of an adagio team for a dream sequence, and swims not a single stroke. This is supposed to be official, even though it's been printed that Frankie dances, Gene sings, and Esther swims.

—o—

Richard Conte's passion is collecting old shaving mugs and he has about sixty-five, three of which are very rare ones from England. Dick's dad used to be a barber and started him off with all he owned. The Contes use them for cigarettes and matches, plants, egg-nog. Even had several of them decorating the old-fashioned hatrack in their hall, but their guests started trying to knock 'em off, a la duck-shooting, so Dick parked his treasures elsewhere.

—o—

This hard-to-impress town of Hollywood is but really on its ear over "Lend An Ear," the bright as burnished brass stage review which has been playing to packed houses at the Las Palmas Theatre. Bill Eythe, who had none too happy a time on the screen as a heavy, emerges as a talented tongue-in-cheek comedian in the cleverly knit skits that are loaded with deft young entertainers. As if Bill didn't have enough to do on stage, he also produced and directed the company through some twenty hilarious numbers. Looks as though the boy has found his niche at last. My spies tell me "Lend An Ear" has had some very attractive offers to take the show to New York, London and on the road.

—o—

Joan Crawford has at last won part of her battle to put the story "Miss O'Brien" on the screen. This is the tale of the plight of American school teachers and Joan felt so strongly about the need for a picture like this that she bought the property from Warners, who had agreed to make it and then changed their minds. As soon as Joan finishes "Flamingo Road" and "The Ballad And The Source," she'll do this one, having a hand in its production as well as playing the school teacher. Good gal, Joan.

—o—

Shirley Temple and Jack Agar on the set of "Baltimore Escapade," their second picture together, have a firm rule not to let their young'un, Susan, visit them at the studio when they're working.

—o—

Imagine Jeanette MacDonald's panic when she discovered she'd lost her wedding ring on the set of "Sun In The Morning," practically on the eve of her eleventh wedding anniversary. But there's a happy ending—one of the actors found it. The actor's trainer was trying to get her into a scene, but she just kept pawing the rug. Finally Rudd Weatherwax

went over to see why Lassie was pawing the edge of the rug. Yep, there was the missing wedding ring. Jeanette, who is crazy about dogs anyway, is trying to figure out a suitable reward for Lassie.

—o—

People collect the darndest things—Van Johnson presented Marina Koshetz, the gal who does such a swell comedy part in "Luxury Liner," with a china pig that looks just like him, even to the freckles. Marina has a collection of over 300 of these little figurines and the gag is that the pig has to resemble the person who gives it to her. She has some amazing likenesses.

—o—

Maria Montez is off to Europe in a bright red huff—she's had so many battles with producers over billing and roles and was so disappointed that Hedy Lamarr got the femme lead in "Samson And Delilah" that she decided she'd go eat worms—uh, I mean Paris food and make her pictures there for a spell.

—o—

Janet Leigh seems to be the darling of the MGM lot. When she had finished "Words And Music," Director Norman Taurog asked her to wait for one more closeup. He then put on the record "You're The Sweetest Girl In The World" and the crew all joined in singing the song to her. Then the crew presented her with a letter repeating the words of the song and signed by all of them. In a town where the star usually presents the crew with presents at the windup of a picture, this is news.

—o—

Too Bad Department: *The marriage of Barbara Lawrence and Johnny Fontaine on the rocks. Hear these kids were secretly married in Mexico long before their legal marriage here.*

—o—

Jane Greer and Ed Lasker welcomed a young man into their family—he's named Albert, after his grandfather. Watch Jane's career zoom now that RKO has discovered what a great bet they have in her. By the way, both Jane and Ed were disappointed that Albert wasn't twins. They felt that since there are twins on both sides of the family they were entitled to 'em.

—o—

Bill Williams, who hasn't made a picture for quite a spell on account of a back injury which laid him up for a year, is back on the RKO lot making the picture, "The Clay Pigeon." We hope this is a whizzer of a picture—Bill was off to such a good start when ole man bad luck hit him.

—o—

Cary Grant and Betsy Drake, on the set of "Every Girl Should Be Married" and other places, seem to have a pact not to talk about each other—especially for publication. Betsy, who's been made a star in her first picture, acts quiet, scared and diffident. The other day she was shyly watching the models in the film having still pictures taken, asked whether it would be all right if she watched. It was. Betsy had to drink six malts at a sitting in the drug store scene of the picture. Sheer heaven for some, it was the reverse for Betsy, who hates malts.

Are you in the know?



When a gal's not "one of the gang"—why?

☐ *She's shy* ☐ *She's a glow worm* ☐ *She's a vacuum cleaner*

Shyness is only one reason. She may be a glow worm (self-centered). Or a vacuum cleaner (picks up all the dirt). Any answer above can be right. The cure? Learn to get along with others. Good way's to join a dramatic club. Be a good trouper, *whatever* the day—for Kotex is made to stay soft while you wear it. Yes, *new* Kotex has wonder-softness that *holds its shape.* Add the new Kotex Sanitary Belt that's adjustable, all-elastic—and, come hours of rehearsals—you're *doubly* comfortable!



Do you open bobby pins with—

☐ *Your fingernails*
☐ *Your front teeth*
☐ *Your left thumb*

Why fight "bobbies" tooth and nail? Either approach wrecks enamel. Instead, hold curl with left fingers, bringing up pin with right hand. Open pin with ball of left thumb; keep apart with flesh of right finger . . . the rest is easy. And by the way, why don't *you* rest easy, concerning certain stubborn worries? Let Kotex rout those poise-wreckers! —with the *extra* protection you get with Kotex' exclusive safety center. It's accident insurance! ("T. M. REG. U. S. PAT. OFF.)



If he's your guest, what about tickets?

☐ *Buy them at the door*
☐ *Buy them in advance*
☐ *The boy should buy them*

Could be he goes to a different school; or lives in another town. In any case, when gal invites guy, the shindig tickets are *her* problem. Buy and hand 'em over in advance. Don't fluster him by fumbling at the door. There's a way *you* can stay unflustered . . . even though your calendar defies you. It's simply a matter of choosing Kotex, knowing those *flat pressed ends* prevent revealing outlines. So, relax. And skylark through the dance in confidence!



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GUIDE TO GLAMOUR

HERE are five bright, new notes for your Autumn Beauty shopping list.

Co-Ets, those many-purpose fluted cotton squares, are not new, but their gay coral and gray box is. In two sizes, 80 for 20c and 40 for 15c, at all drug and cosmetic counters. Perfect for applying powder and practically all beauty purposes, as well as baby's best friend.

You can't know how long and lovely your eyelashes can look until you use a Kurlash to curl them heavenward. There is a new folding model, suitable for purse carrying, with a case to protect the curler. The little rubber-lined bow can be removed for cleaning. There'll be stars in your eyes, and in his, too, when you use Kurlash. $1.25 at beauty counters.

Lotus, symbolic of beauty and romantic legend, is the name of an exquisite new perfume by Yardley. Not a floral fragrance, but a dreamy, starlight mood, with an exciting personality of its own. Here is perfume poetry, handsomely bottled, and yours in sizes $5 to $17.50.*

When you see this box of Bath Ovals in real life, you think of brilliant jewels. But when you drop one of these perfumed bath oil capsules into your tub, it dissolves, perfuming and softening your skin. This midget size of Bath Ovals is new and contains five Ovals each in Almond Spice, Spring Flowers, White Lilac and Forest Pine. $1*, at beauty counters.

"Each thing in its place is best," as proved by this three-piece plastic coiffure set in pink, blue or ivory. There are two combs and a tray for pins and dodads. In chain stores, 39c.

For a new season, new perfume. Yardley presents Lotus, tender, ultra-feminine, leaving a whisper of you here and there, a subtle invitation to return.

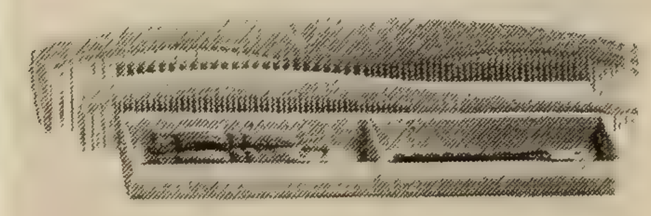


One Bath Oval in your tub makes bathing a beauty ritual. It perfumes as it softens and smooths skin. Four fragrances to a box.

A plastic coiffure set consists of two styles in combs and a tray for your hair fixings. Neat, sweet, for bath or dressing-table.

**Plus 20% Federal tax.*





Transfer To Autumn

Continued from page 16

active cleansing followed by the use of a lubricating cream to offset dryness. Physical action on the skin does induce added circulation and it does hasten the removal of that almost invisible skin film of dead cuticle.

Meanwhile, we want an immediate solution, of course, for that wardrobe won't wait. So I consulted with Perc Westmore, who can come as close as anyone I know to making a face perfection.

A tinted foundation or makeup base is the happy beauty transfer to naturalness.

"Your foundation shade should match the successive fading of tan or discoloration; three different shades of foundation are necessary to make the transition," advised Mr. Westmore, director of makeup at Warner Brothers' studio.

With your foundation, preferably a liquid cream at this season, you work on your face for background. Once you have your background set, you make a refreshing change in powder. Instead of the usual, prettily tinted kind, you use a completely neutral shade, a powder with really no coloring. The base has the coloring and the only purpose of the powder is to give it a velvety finish.

Did you tan this Summer? Is the tan beginning to fade? Does your face now have a drab look in spite of your spic-and-span cleanliness and fine skin texture? To return its coppery glow, there is a corresponding shade in foundation. This you will later replace by a lighter one, possibly a peach-buff.

Did Summer leave your porcelain skin with the ruddy look of a seafarer? Happily, there are foundation shades for toning down and subduing, as well as those for heightening color, and they work wonderfully on the reddened type.

Now freckles come to the fore. There are two schools. One is the golden type. Poems and songs immortalize this "sprinkling of gold" over a beloved's nose. These are the freckles that cause little worry. They fade rapidly. The problem freckle is the dark one—the one that comes to stay too long. It has no claim to beauty and your best resort is a base that will, to a degree, conceal.

With the particular products I have in mind, there are two forms of base. One is a liquid cream, of which you use about a drop. This is the type for the dry skin —and I think most of you will fall in this class now. With the one drop, you dot cheeks, forehead, chin and neck, then spread gently with fingertips. Finish with a light pat of fingers to assure complete coverage. If there seems excess cream on your skin, blot with a tissue.

Then press on your neutral powder until your whole face and neck are well covered. Continue until the foundation will take no more. With a powder brush, fresh cotton or a powder puff remove all loose powder and marvel at the fineness and beauty of the face before you.

For you of the oily skin, this same fine foundation also comes in a cream-cake form. Apply this with fingertips, using the same general technique just outlined for the liquid cream type. Normal skin reacts well to either foundation.

Don't hide from your daughter *these Intimate Physical Facts!*



But make sure *your own knowledge* is just as scientific, up-to-date as it can be!

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Gossip In The Lobby

Continued from page 10

sequence in "Take Me Out To The Ball Game," where Gene and Esther make with the balcony business.

—o—

David Niven never loses that sense of humor. His latest adventure concerns a morning he was due at the studio. To age him for "The Enchanted," they had to dye his hair. The only color that photographed white, was actually ginger peach! As he nonchalantly drove along, two burly truck drivers whistled at him! David's face turned the color of his hair. He quietly stopped the car and put the top up!

—o—

Hollywood's heart aches for the Ray Millands. That very welcome visit from the stork is cancelled and they are disconsolate. Added to their personal sorrow, is the unhappiness caused by a local columnist, who printed they were expecting soon after they learned the good news themselves. In vain the Millands pleaded it be withheld for a reasonable length of time. Even their best friends didn't know. But to the columnist, it was much more important to be first with the news—and last as a kind human being. What price fame!

—o—

When Clark Gable departed for his European vacation, the studio gang, who lunch with him daily, really gave him a send-off. They all wore sailor caps to the table. Clark's place was banked with seasick remedies, water wings and one of those new envelope-sized French bathing suits. The one thing we know he didn't take along with him, was a book titled, "What Every Young Man Should Know!"

—o—

Meet Marlene Dietrich, the most glamourous grandmother of the year! When daughter Maria gave birth to an eight-pound son, La Dietrich's old friend, Director Mitch Leisen, bought her an old-fashioned rocker. He painted it white and gold. Across the top he lettered the one word—"Granny." Mitch will present it to Marlene to use as a set chair, when he directs her next picture. You know *she'll love it!*

—o—

Even Hollywood was shocked at the informality of the Robert Walker-Barbara Ford wedding. Originally they planned to be married on her father's *(John Ford)* boat. Then at the last minute they decided against having guests, etc. They were actually eating in a drive-in when Bob said, "Let's do it *now*!" They rounded up witnesses, gave a jeweler thirty minutes to show up with a wedding ring, had a judge meet them at the Beverly Hills Club—and that was it. Barbara didn't even have time to change her costume. Bob wore a plaid shirt—without a tie!

—o—

The most sexy star to hit the MGM lot since those early Joan Crawford days is Ava Gardner. We happened to visit her the day she tossed off a torrid little tune for "The Bribe," in which she co-stars with Robert Taylor. Ava was wearing a gown *(for want of a better name!)* of black chiffon over nude net. By some strange coincidence (?) everyone from Gable to the gateman, just "happened" to be on the set.

—o—

At least Cary Grant is serious about Betsy Drake's—career. His discovery, who plays opposite him in "Every Girl Should Be Married," went with Cary to a dinner party. Early in the evening, he got her wrap. Everyone screamed—"How come?" Cary quietly explained that Betsy was having a portrait sitting in the morning and must look her best. Nice guy and considerate, too!

—o—

While Lana Turner was honeymooning in Europe, her Bel Air house was put up for sale. The Bob Toppings have wonderful plans for a place they intend to build. When people discovered Lana's house was open for inspection, the curious came in droves. Now the house is shown by appointment only—and to those who can prove they are prospective buyers! How would *you* like to live in a goldfish bowl?

—o—

Now you *know* this could only happen in Hollywood! Weeks in advance, Van and Evie Johnson accepted an important dinner invitation. The day of the party, the Johnson's baby nurse was sick. One servant was off, the other on vacation. So guess who volunteered to be a baby-sitter? None other than Van's best friend and Evie's former husband—Keenan Wynn! We always knew they were real sensible people.

—o—

Remember a couple of months ago—we told you that the Bogarts were expecting? Our source of information was so reliable, we felt safe in passing on the news. Well, Bogey and his number one "Baby" have now made the official announcement. And you should see how tender a "tough guy's" face can be, when Bogey talks about it! Now you know why La Bacall preferred a suspension, to wearing a bathing suit for that role in "The Girl From Jones Beach."

—o—

WARNING: Lucille Ball is at large and unless you want your hair cut, don't come near her. It's such a passion with Lucy, she even takes sharp shears to Hollywood parties. Recently, we were invited to Eve Arden's. There, in the center of the room sat our hostess. Behind her stood Madame Ball, the hair stylist, nonchalantly snipping away while the other guests played gin rummy. Ah Hollywood!

—o—

Olivia de Havilland doesn't need a press agent—not as long as mother nature is cooperative. She and Marcus Goodrich live in a canyon. When they go for their mail, they have to beat their way through the brush. One day they found a rattlesnake curled up cozily in the mail box! Need we add, Olivia's next release is "The Snake Pit!"

Mr. And Mrs. Tony Martin Look Ahead

Continued from page 33

be excited. In five days she and Tony, her bridegroom of a week, were to fly to Europe, Cyd's first trip since 1939, when her days there as a ballerina with the famed Ballet Russe were abruptly terminated by the German invasion of Poland.

Tony, I knew, was slated to play two weeks at London's great Palladium. Following this, he and Cyd were planning to fly to Berlin and Vienna, where Tony would entertain American troops. Then they'd return to Paris and continue on to Switzerland. It was to be a six-weeks' honeymoon for one of Hollywood's handsomest and most romantic couples.

Difficult though it was to lure Cyd's thoughts from the trip and future plans, I finally harried the poor girl onto other subjects, feeling like a brute all the while. I came up with a very respectable life history of the young lady.

Her name sounds French, but actually she was born deep in the heart of Texas —Amarillo, to be exact. She came into the world on March 8, to the gratification of her parents, Mr. and Mrs. Ernest Finklea, who liked girls. Mr. Finklea, though a jeweler, loved the ballet, and undoubtedly the vision of his infant daughter, Tula Ellice *(Cyd's real name)*, waving her arms and legs sturdily in her bassinet convinced him that she was born to dance. She began lessons at the age of 8, and showed such talent that her father built a practice bar and mirror in their home.

When Cyd was 12, her Amarillo teacher advised more advanced instruction than he could give, so arrangement was made for the child to come to Hollywood to study under Nico Charisse. Two years later Nico introduced the lovely 14-year-old to Colonel de Basil, of the Ballet Russe, when the company was playing in Los Angeles. Cyd was promptly signed as a member of the troupe. After touring the United States for a year, she was ready to leave for Europe with the Ballet when word came that her father was dying. Cyd left for his bedside immediately, and the company sailed without her.

A year later, however, the Ballet returned to Los Angeles, and Cyd was resigned. This time she went with the troupe to Europe. Shortly thereafter, when Cyd was just 16, she and Charisse were married. The Ballet was in Monte Carlo when Hitler's onslaught against Poland took place. The company quickly booked passage back to the United States, providing Cyd with what she recalls as her most thrilling, if terrifying, experience—the crossing of the overloaded, blacked-out Aquitania over a submarine-infested Atlantic. Back in Hollywood, on May 7, 1942, a son, Nicky, was born. Three years later Cyd obtained a divorce from Charisse.

She ended this recital a trifle out of breath. I gave her a generous moment, and then inquired interestedly: "How did you make the break into pictures?"

"I have David Lichine to thank for



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that," she said simply. Lichine, of course, is the renowned choreographer, who has rated Cyd as this country's outstanding ballerina. "He introduced me to Gregory Ratoff, and I was signed for a dancing spot in 'Something To Shout About'."

"How do you feel now about dancing and your film career? Do you want to continue as a dancer?"

Cyd's eyes grew serious. "No, I don't think so—not in pictures. Of course, I shall never give up dancing; I love it too much for that. But I don't want to be limited by it to certain types of roles. I want to be a *real* actress, able to stand on those merits alone. I think I'd like to reach the point of being able to play any part, ranging from comedy to high drama, with the added ability to handle occasional roles which require dancing if such pictures should just happen along."

"At the moment, then, you're letting terpsichore boost you up the ladder of screen success, but somewhere around the top you'll take off on your own?"

Cyd laughed again. "That's one way of putting it, I guess. I definitely want to become known as an actress, not a dancer. But dancing is helping me to get parts, and they seem to be increasingly important from the acting standpoint. My role in 'On An Island With You' is a very nice one."

"I'm surprised you consider it so," I said. "If I'm not mistaken, that was the opus in which you did a dance sequence with Ricardo Montalban and tore the ligaments in one of those educated and elegant gams. How long did it lay you up—two months, wasn't it?"

"Yes, in a plaster cast," Cyd confessed, but added lightly: "A ballerina takes those risks, though. It's nothing. The doctors still tell me I mustn't dance for a while, but they're wrong. I know they are; I know by the feeling of the muscles that it helps rather than hurts them to be used."

"Get ready," I said, briskly changing the subject. "A switcheroo. When did you first meet Tony Martin?"

Smiling, Cyd answered, "About two years ago."

"Was it love at first sight?"

The smile broadened. "Not quite. As a matter of honest fact, I was completely unimpressed with Tony. He was making a picture on the MGM lot, and somebody said, 'There's the handsomest, most wonderful man working here. You'll have to meet him—Tony Martin.' And I said, 'Oh, *him*!'"

"The buds of love-in-bloom getting a frosty start," I murmured. "What caused the change of mind and heart?"

"Well, Tony had the same agent I did. A party came up about a year later. You know how these Hollywood parties are apt to be; I was paired off with Tony as my escort. After spending what was actually an enforced evening with him, I realized I'd been figuring the young man somewhat wrong. In fact, I liked him a lot. He seemed to like me, too. He began calling regularly, so. . . ."

"So one thing led to another and finally up to the altar," I said. "Nice traveling. How are you doing in the domestic picture, Mrs. Martin? Are you a good cook?"

Cyd laughed apologetically. "Not very, I'm afraid. But," defensively, "I make wonderful cheesecake, if I do say so myself."

"I know," I grinned. "I've been through the MGM picture file."

She blushed. "Stop it! I mean the kind you *eat*, of course. Tony adores it, and it looks as if he'll have to live on it until I catch on to other things."

"What are your likes and dislikes?" I asked.

"Well," Cyd considered, wrinkling her nose in a way that will be worth millions to MGM. "I don't like hats, never wear 'em. On the other hand, Tony loves hats on women—big ones. The hats, I mean, not the women."

"So, on you he'll save money. How about the likes?"

"Shoes, and good food, and French poodles. And shrimp curry. Oh, I'm insane about shrimp curry!"

"For a gal with a shape as streamlined as yours," I said quizzically, "you refer pretty frequently and tenderly to groceries. Am I to understand, then, Mrs. M., that you don't have to bother with dieting?"

"Heavens, no! I eat whatever I want. It's such fun! I couldn't get fat, you know, with my dancing."

"Um," I said, taking a peek at my waistline. Oh, well. "What do you do for hobbies, aside from that?"

"Aside from eating?"

"No, no," I said hastily. "Dancing."

"Oh. Well, I swim quite a bit, and ride horseback. That's supposed to be bad for dancers, but I don't care—I like it. And then I collect dolls. I have them from lots of foreign countries."

"Who's your favorite actor, and actress?"

"Claude Rains is my favorite actor," Cyd said with promptness and admiration. "He's so utterly polished and competent, no matter what he does. As for actresses, I don't think I have any particular favorites."

I fished around mentally for more material for the inquisition this hapless young lady was suffering so amiably, but found I'd just about scraped bottom.

"Is your mother still in Texas, or is she in these parts?"

"Oh, mother's in Hollywood with me," smiled Cyd. "She loves the town, and she's almost as big a movie fan as I am. When we were talking about hobbies, I forgot to say that attending pictures is almost one with me. I study the acting, and it's just like going to school."

I slid my notebook into my pocket. "When you've got that kind of an approach to a career," I said, "there isn't a doubt in the world that you'll hit the top." I meant it.

Cyd looked modestly fussed, but pleased. I stood up, and she said quickly: "Oh, are you leaving already? If you'll wait just a little longer, Tony will be home."

"When a man has been married such a short time," I informed her, "there's one sure thing he *doesn't* want—and that's to come home to a cute wife and find a writer parked around on the needlepoint. With due appreciation for your kind thought, I'll be on my way."

Cyd spread her hands and laughed.

An Innocent Affair

Continued from page 29

a little joke on her husband, that's the way they were with each other, just gagging all the time. For, if they could supply talent for the radio programs sponsored by Vincent's clients, why couldn't they supply a talent to make his wife seem glamourous again in his eyes? Paula's drooping spirits began reviving at the mere thought of the handsome young man for whom she had reserved a table next to theirs at the Spartan Room and who would flirt with her so outrageously that Vincent would *have* to see how desirable she was.

The plan started off so perfectly, too. Only a few minutes after they were seated, one of the handsomest, most distinguished men she had ever seen was escorted to the next table by the captain himself, who removed the reserved sign and the table number with a flourish. But Paula didn't see him surreptitiously put the same number on a table in the rear of the room.

"Vincent," she said getting down to business at last. "That man at the next table, he's been flirting with me ever since he came in. He winked at me . . . deliberately."

The man hadn't done anything of the sort. But she had to say something to arouse Vincent's ire. And it was really so satisfying the way he got up and stalked over to the next table. Only instead of making a scene he invited the man to have dinner with them.

"Mr. Kimball's alone," he explained after he'd introduced them. "So I thought it would be nice if he joined us."

He was very obliging. She had to admit that, as he answered the social third-degree Vincent put him through. Only the case history he gave them was as ambitious as his accent. She wanted him to impress Vincent, but saying he was the president of Kim cigarettes was carrying it a bit far. And when he insisted that he be the host and ordered caviar and breast of Golden pheasant and the most expensive champagne in the house Paula couldn't even enjoy them thinking of the bill for expenses she'd have to pay.

But the thing that really got her down was the respectful way he was treating her, which wasn't the line she had ordered at all. Vincent even had to ask him to dance with her.

"You might be a little bit more ardent," she reproved him as he held her in that circumspect way. "Look at the opportunity my husband gave you when he invited you over to our table. But do you take advantage of it? Oh, no! *I've* got to make all the advances."

His eyes practically popped out of his head. "Well," he gasped, "I've never experienced anything quite like this before."

"I would get an amateur," she sighed bitterly. "Haven't you ever made love to a woman before? You certainly don't act like it. Here, what's the matter with your arm?" she demanded pulling it tighter around her waist.

"In front of your husband?" he said uncertainly.

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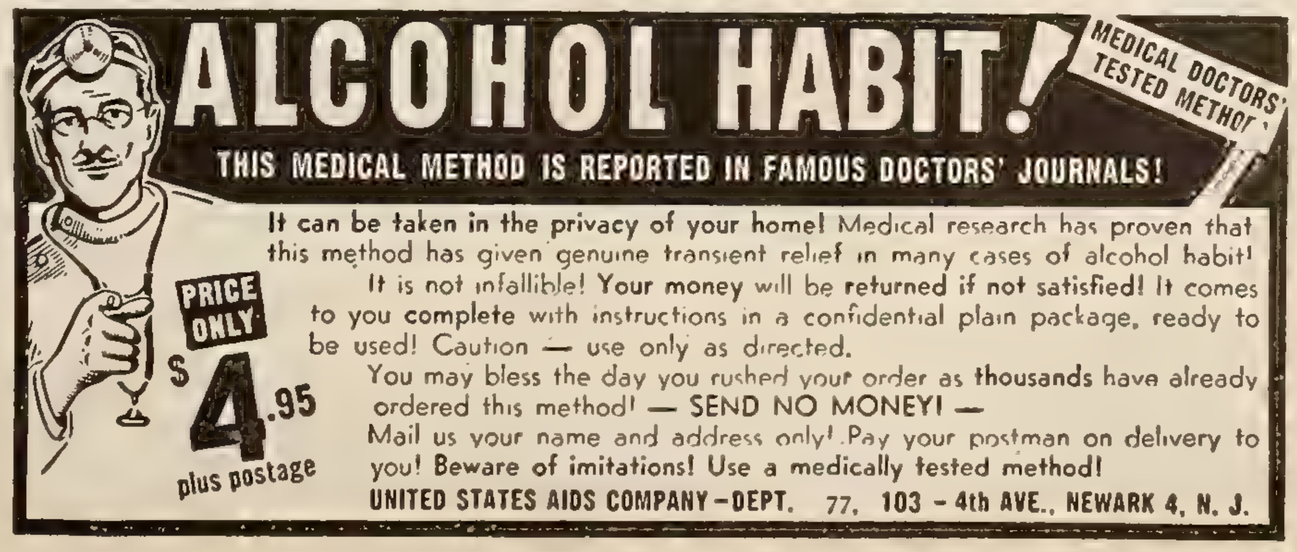
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"Of course," she forced a smile for Vincent's benefit. "What do you think?"

After a few false starts he really did very well, even pressing his cheek against hers. But Vincent didn't seem to mind at all. Even Claude noticed that.

"I declare, Vince," he said when they went back to their table. "You're the most unusual husband I've ever met. If Paula were my wife, I'd kinda want to keep her all to myself."

"You see," Paula said pointedly. "Claude would be jealous."

"Sure would," Claude seconded her. But Vincent only smiled complacently.

"That's ridiculous. I trust Paula and I'm sure she trusts me. That's why our marriage is such a success. Look, I've got an early appointment in the morning, so we'd better be going. But I certainly enjoyed the evening, thanks to you."

"Don't thank me," Claude said with a quick glance at Paula. "The pleasure was all mine. What do you say we all go out again tomorrow night?"

"Sorry, I've got a business appointment," Vincent shook his head regretfully. "A . . . a Mr. Fraser. But why don't you take Paula out?"

Paula was anything but delighted. As far as any jealousy she had hoped to arouse in Vincent was concerned she had dribbled one hundred dollars plus the evening's expenses down the drain. And in the morning when Claude sent her an orchid corsage Paula sighed as she added that to the grand total.

She was still groaning over it when the maid announced that a Mr. Gaylord wanted to see her, which really wasn't necessary as the caller was already standing in the doorway. One eye was a livid bruise, the other was fixed balefully on Paula as he asked her where she had been the night before. Then before she could answer he went on belligerently.

"I happen to be the man who was engaged to flirt with you for one hundred dollars and expenses. Well, it's going to cost you more than that now. After all your husband assured Mr. Burke there would be no violence."

Paula looked at him incredulously. "You mean Mr. Burke told my *husband* about this."

"Naturally!" the man said disdainfully. "I would never have accepted the part otherwise."

So that was it. No wonder Vincent had such a wonderful time, just sitting there watching her make a complete fool of herself. And Claude, what must he think of her?

For a moment she was tempted to call him and break their date for the evening. Then suddenly she put the receiver back in its cradle again. After all, wasn't the plan to make Vincent jealous? So instead she bought what must have been the most expensive evening gown in New York City and didn't regret a penny of it when Claude suggested dining at the Rocket Roof.

It was really wonderful being escorted by such a big shot. Paula realized at last how Claude had managed to get a table reserved for someone else, when at the magic mention of his name the captain picked up a reserved sign on a ringside table and ordered the waiter to place it on a less desirable one. And the way everyone was bowing and scraping as they ordered dinner! Paula just wished Vincent was there to see it.

And then suddenly her wish was granted—just like that. For there was Vincent coming into the room. But it wasn't any fun knowing her suspicions had really been founded on fact when she saw the woman with him. Mr. Fraser had turned out to be the most gorgeous blonde Paula had ever seen.

Vincent had seen her, too. Paula knew that when he tried to hide himself behind his companion. But, tempted as she was to confront him with his perfidy, she promptly vetoed Claude's suggestion that they join them.

"Let's pretend we haven't seen him," she said.

Claude looked at her with admiring wonder. "Don't want to spoil his fun, eh?" he smiled. "You two sure have a wonderful understanding all right."

There was something so nice about Claude. That was what made Paula break down in the taxi when he was taking her home and tell him everything. She couldn't help contrasting his attentiveness with Vincent's indifference.

"So I decided to use you to make him jealous," she finished bitterly. "But now that I've found out the truth about him and his Mr. Fraser, it doesn't matter any more. So maybe you'd just better take me home."

" 'Course," Claude said. "I'm just an innocent bystander and it probably isn't for me to say. But if I were in your place, I wouldn't sit home nights just wasting away, no *sir*. I'd have myself some fun. I'd go out and have the time of my life."

Paula mulled that over a moment. Then she leaned forward. "Driver," she said breathlessly, "take us to the Re-Bop Cafe!"

It proved a wonderful idea. All those sparkling bubbles in the champagne she'd been drinking acted like little balloons lifting her spirits to a rosy cloud. Of course, some of them felt as if they were in her knees, too, making her stumble a little as she went into the bedroom where Vincent was already occupying one of the twin beds. And try as she would to wake him, his snores only became louder than ever.

But Vincent was anything but sleepy when he came rushing home from the office the next day.

"That Claude Kimball guy," he said breathlessly. "He's a phony! He's *really* Claude Kimball. He called the Agency this morning and gave us his account. Seven millions dollars worth. They made me a partner on the strength of it and gave me a bonus besides. So hiring that actor to make love to you wasn't such a bad idea . . ."

"Actor?" Paula cut in innocently. "What actor?"

"The actor you hired to flirt with you," Vincent grinned. "Burke told me all about it."

Paula drew herself up disdainfully. "An actor to flirt with me?" She managed to get just the right percentage of outrage into her voice. "Are you insinuating that I have to *hire* someone to flirt with me? Furthermore, do you think Claude is the *only* man who ever flirted

with me? Plenty of men have flirted . . ."

"Furthermore," Vincent cut in. "I don't ever want you to see this Kimball guy again! Understand!"

"You've got a lot of nerve telling me whom to see!" Paula was shouting now, too. "You and your Mr. Fraser! I finally saw Mr. Fraser last night and I might add that she's very beautiful, especially in contrast to her companion who acted like a hurdy-gurdy monkey and looked the part," she finished triumphantly knowing she had scored the whole way.

For Vincent was completely deflated. He was like an abject small boy when he came into the bedroom as she was dressing for that evening's date with Claude. He sounded so sincere as he buttoned up her dress for her that she was tempted to believe him when he explained that Mrs. Fraser was the head of the Mesdames Cosmetic Company and he had only been trying to get the account.

"She was making it hard for me," he explained. "She likes to keep men dangling. Margot was always . . ."

"Margot!" Paula almost screamed the name. "So that's who Mr. Fraser really is!" And after that Vincent couldn't even get a word in edgewise.

Paula was going to Reno and that was that. It was easy enough to be firm about it when Vincent kept begging her to reconsider. But when she was actually on the train it wasn't much fun, even with Claude there, attentive as usual, and with that look in his eyes which meant he had a very important question to ask her once she was free again.

Then just as the conductor called the first warning there was a sudden commotion on the platform and as Paula looked out of the window she saw Margot and Vincent pushing their way past a porter trying to bar their way.

Paula braced herself as she saw them coming towards her. But all the bracing in the world didn't leave her prepared for the sudden slap in the face Margot gave her. And then before she could catch her breath Margot thrust a paper at her.

"There, maybe now you'll believe it was really business," she cried.

She was gone then, but Paula wasn't even conscious of her going. She didn't know that Claude had left either or that the train was moving. All she knew was that the printed contract giving Vincent the Mesdames account was the most beautiful piece of paper she had ever seen, proving as it did that Vincent had really been telling the truth after all.

"But why did she slap me?" she asked and even the sting in her cheek felt beautiful.

"Because I told her you were going to name her correspondent in your divorce case and that her business would be ruined and . . ."

But Paula wasn't even listening any more. For how could she be bored with the dismal details of landing a contract, even from a tough client like Mrs. Fraser, now that she finally realized the train was moving and that Vincent was on it with her. For what better place could she chose for a second honeymoon than Reno.

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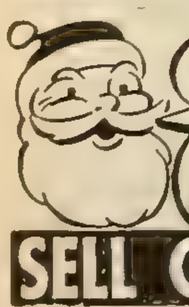


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Your Guide To Current Films

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Night Has A 1,000 Eyes

Paramount

AS THE star of a phony mind-reading act, Edward G. Robinson finds that he can actually see into the future. Told in flashback, you are taken through a series of strange happenings—all but one resulting in the deaths he has foreseen. First, a newsboy, then his fiancee, Virginia Bruce, who has married his best friend, Jerome Cowan, then Cowan, himself, and finally the dead couple's daughter, Gail Russell. This last death, however, he is determined to stop, despite scientific John Lund's interference. The climax is suspenseful and chilling enough to make you wish you had twenty nails to bite, instead of just ten.

The Walls Of Jericho

20th Century-Fox

IN THE Bible, the Walls of Jericho came tumbling down when Joshua blew on his trumpet. In the picture, the city of Jericho is a small Midwestern town and there isn't a trumpet in sight, but Cornel Wilde and Anne Baxter do a lot of blasting of small-town gossips and big-time politicians. The politician is Kirk Douglas, who is wed to an ambitious hussy named *Algeria*, Linda Darnell. Everyone is tangled in something or the other, and for a while everything looks hopeless, but in the last reel, Wilde gets Baxter, and Linda gets her comeuppance. And you better get two candy bars—it's a long picture.

Pitfall

Regal Films

DICK POWELL is at it again. This time, in an adult, well-acted yarn about an insurance man whose one indiscretion with a model, Lizabeth Scott, causes the violent deaths of two men, her jail sentence, and the complete upheaval of his home and family life. It's not a pretty picture, but is as human and believable as Jane Wyatt's performance of Powell's wife. Raymond Barr, a newcomer, is terrific as the love-crazed menace. If you're over 21, don't miss this.

Sorry, Wrong Number

Paramount

IF AFTER seeing Barbara Stanwyck as a neurotic with a bad case of telephonitis, you don't run for an aspirin the next time your phone rings, then you're to be congratulated. Adapted from the radio script of the same name, the melodrama deals with a wealthy, spoiled woman's possessiveness of her economically dependent husband, Burt Lancaster. In the final scene, while she's still talking on the phone, what happens to Miss Stanwyck, is enough to make you wish Don Ameche had never invented the telephone.

That Lady In Ermine

20th Century-Fox

YOU'LL probably like this romantic fantasy with Betty Grable playing a double role, Doug Fairbanks, Jr. playing a double role, lavish costumes and catchy tunes. The only difficulty is that you might not know what's happening and why. However, if you're not too distracted by the luscious Grable and a singing and dancing Doug Fairbanks, you might pick up the thread of the story which has to do with history repeating itself and bringing together two people who had been fated for each other over a period of 300 years. Doug plays a dashing Hungarian hussar who captures Countess Betty's heart and castle, and ousts Cesar Romero, her unkissed bridegroom, from both. It's all rather confusing, but gay.

Coroner Creek

Columbia

EXCELLENTLY acted and directed, this picture becomes more than just another Western. With Randolph Scott relentlessly tracking down the man who caused his fiancee's suicide, the picture moves quickly to a smash-bang finish. Before it does, however, George Macready as a fanatic who is ruthless in his aim for power, plays one of the meanest roles ever portrayed on the screen. Marguerite Chapman, Sally Eilers and Barbara Reed add interesting touches of femininity. This is one of those too few Westerns with all the action, drama and excitement you could ever want, but you never feel the shooting and fist fights are there only to cover up an inferior story.

Embraceable You

Warner Brothers

DON'T be misled by the title—this is not a musical. In fact, it's anything else but, because if you cry easily it's a two hanky picture *(Dane Clark must have used at least one, himself)*. To start off, Dane Clark is a young ne'er-do-good with a police record and Geraldine Brooks is a homeless dancer whom Dane runs over as he's driving the get-away car from the scene of a murder. Though Miss Brooks shows no visible ill-effects, her life from that moment is doomed. When Clark learns this, he is forced to make her remaining days as happy as possible though he has no money and is being pursued by both a gang of killers and a soft-hearted cop, played by Wallace Ford. This is your dish if you like loads of emotion and smiling-through-the-tears.

Black Arrow

Columbia

BASED on the Robert Louis Stevenson book of the same name, you get a heavy larding of knights in shiny white armor, damsels in distress and a black-hearted uncle—yup, George Macready, again—who is not above killing his own brother. Back from the wars, young Louis Hayward learns of his father's treacherous death and swears vengeance, plus his love for the fair, haughty lass, Janet Blair. After much sword-play and time in a dank dungeon, Hayward succeeds in besting Macready in a furious battle on the tournament lists while his true love looks on. Youngsters will like this, but how young can you get?

Cobina Wright's Gossip Of Hollywood Parties

Continued from page 36

Picture such a setting peopled with stunningly gowned beauties like Loretta Young, Jennifer Jones, Dorothy Lamour, Betty Hutton, Ann Miller, Constance Bennett, Arlene Dahl, Judy Garland, Dinah Shore, Gene Tierney, Ann Rutherford, Ingrid Bergman, Anita Colby, Joan Fontaine and Constance Moore and you would stop to catch your breath, too.

No wonder Stuart Barthelmess flew all the way out from New York just for this party.

The most fun of the evening occurred later on when space was cleared for dancing and Sonja announced a contest, with prizes awarded after each set.

Dr. Peter Lindstrom, Ingrid Bergman's husband, "jitterbugged" off with a handsome prize for his "hep-cat" routine with Celeste Holm, which was really a classic. Constance Bennett won a magnum of champagne, Loretta Young's grace was awarded a lovely set of cocktail crystals, Clark Gable waltzed off with honors in the male division and Clifton Webb was presented a Baby-Sitter's nursing bottle!

I had a long chat with Sonja who told me that Universal-International, for whom she made "The Countess Of Monte Cristo," is planning to do her life story.

When I presented the Earl of Warwick to lovely Arlene Dahl, she exclaimed, "He's so handsome, Cobina, he ought to be in pictures!"

We all laughed because, before the War, the Earl did come to Hollywood and made several films under the pseudonym of Michael Brooke. But now his business and his position in Parliament keep him in England.

* * *

SO many of the same group from Sonja's gala event turned up the next day for the party which Harry Crocker gave for our great friend, Jimmy McHugh, the song writer who is celebrating his twenty-fifth anniversary in the music business.

Joan Fontaine, Clark Gable, Ann Miller, Diana Lynn, Loretta Young, Elizabeth Taylor, Rhonda Fleming, Bonita Granville and Hoagy Carmichael were just a few of Jimmy's friends who joined in the congratulations. Harry Crocker mastered the ceremonies which included a two-piano team's medley of all of McHugh's song hits. Hoagy did a hilarious version of his new "Monkey Song" and operatic star Dorothy Kirsten gave a beautiful rendition of "Sweethearts," with Sigmund Romberg, the composer, for her accompanist.

It was a very informal, gay afternoon, the surprise part of which was a swimming exhibition in Jimmy's big pool by Olympic champs, boy and girl "aquabats," whom Harry Crocker had induced to come and stage a water show. There was even an aquatic "dance routine" by two of the mermaids in the group.

Some of the spectators got splashed, but nothing could really dampen the enthusiasm of the guests.

* * *

ALMOST anyone who has ever driven along the beach at Santa Monica and has passed the great Colonial estate-on-the-sands where Marion Davies lived for so many years, has said, "I wonder what it is like inside."

Well, a great many of filmland's famous got their first glimpse of the luxurious interiors, vast rooms and sweeping staircases, when "Oceanhouse" held its formal opening as an exclusive club.

My dear friend, Marion Davies, who has such charm and wit, has bought a new home in Beverly Hills and sold the famous "beach house" to a group of wealthy clubmen who have converted it into one of the swankiest clubs you have ever seen, with accommodations for overnight and weekend guests.

The premiere party at Oceanhouse was certainly a star-studded event. In the great Gold Leaf bar, which was formerly the ballroom, I was greeted by Connie Bennett and her husband, Col. Coulter, Sylvia Sidney and Carleton Alsop, Norma Shearer, Lady Furness, Atwater Kent and Garbo.

Dancing on the wide starlit verandah, which overlooks all of Santa Monica Bay, I noticed Ava Gardner and Howard Duff, with that look in their eyes, Anne Baxter and John Hodiak cheek-to-cheek and pretty Peggy Knudsen with young Bill Hearst.

One of the most stunning gowns of the evening was that which Joan Crawford wore. It was of heavenly white lace, setting off her wonderful deep tan and, incidentally, that fabulous $100,000 brooch Joan lost at Slapsie Maxie's, but fortunately recovered.

There were many beautiful gowns, including Garbo's Valentina creation and the off-the-shoulder dream dress Ava Gardner wore.

* * *

BUT I think I should add a note here about men's fashions. The other afternoon at a tennis party and tea at the Joseph Cotten's, I had to blink at the brilliant hue of Douglas Fairbanks' shorts. Then I learned from Jennifer Jones and Pat Medina (*Mrs. Richard Greene*) that Joe and Doug, who are neighbors, have been engaging in a sartorial duel.

Cotten started it by showing up for a home-made movie at Doug's house, wearing navy blue and white checked plus-fours with red golf stockings. Doug retaliated by appearing for lunch a few days later wearing kilts and snow shoes.

The gag has been going on for about a month, but Cotten really topped Doug when he appeared for a formal dinner at the Fairbanks' wearing burnt cork, a la Al Jolson.

"Black tie?" Joe exclaimed when Doug met him at the door. "Why, you distinctly said black face!"

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Edith Head's Fashion Flashes

Continued from page 45

At the same time it's their business to look smart. They want people to notice them. In fact it's human nature to feel that way. Even an actress is apt to move within the same circle. When her friends ask, "What are you going to wear tonight?" she doesn't want to say, "Oh, my old black velvet." At least she doesn't if she's smart. She'll try to change that dress. The easiest thing is to put on another necklace. But I think you can also use actual dressmaking ideas. It's like a word game . . how many words can you make out of the word "Hollywood"? How many dresses out of one?

This is particularly true of young starlets who have to go to a certain number of previews, openings, and press parties. They can't let people say, "There's Mary Smith in the same black velvet dress." They don't usually have unlimited funds for an extensive wardrobe, so they have to use ideas instead of money.

Fall Colors

will include lighter shades this year. Winter no longer demands black, except perhaps in New York or London. There is a great mass of humanity who look good, and feel good in light colors and they'll be wearing them this year. Winter white will be good. Smoke grey, a soft, pale shade, will also be very popular.

Winter Revivals

will bring back the hostess gown. Any career girl, even if her day's work consists of dreary filing of papers, will get the same feel of pampered luxury as a star, when she has dinner at home in a pretty hostess gown. It's good for the morale to know you look nice at home . . it's refreshing and relaxing to go from the files to the femme fatale look.

The hostess gown worn by Ilka Chase in Paramount's "Tatlock's Millions" is a simple and effective design in brown and white print challis with a brown taffeta lining and cummerbund.

Say It With Sashes

and also with cummerbunds, the wrapped-around sash. The "between world" is where the skirt and blouse meet. It's often a designer's dilemma. So now that it's smart to wear sashes . . gay leather belts and cummerbunds . . wear them! Mona Freeman, with a black velveteen skirt and black jersey top, wears a cummerbund wrapping of tourquoise blue and flashing geranium pink jersey. Gail Russell likes to wear plaid wool skirts and sweaters. For that smart touch she wraps her waistline with three strips of suede in brilliant colors.

Stars In The Sky

have more clothes problems than most women who fly across the country. Stars must have an ample wardrobe for personal appearances and all that. Maureen O'Sullivan worked it out cleverly when she flew to Ireland. She took two black taffeta dresses . . one short for day and one long for evening. She also took plenty of changeable ideas. She did it with color, with blouses and with sashes. Pale pink blouses took the place of the taffeta top for evening . . and crisp white ones made lovely day changes. She took sashes of bright green and sashes with jewel trimming. Her one jacket was Victorian, with enormous puffed sleeves. Incidentally, when Maureen packed, she put all her sashes inside of those sleeves.

Gloves Can Glorify

a costume, and they are in my opinion, more important than a hat. I'm a great believer in cotton gloves. You can buy the short colored cottons in the stores for very little money now, so you don't have to fuss with dyes to get the right color note. And little white cotton gloves . . I'd advise every career girl to invest in a stack of them so that she always has a fresh pair to put sparkle into her costume.

The Hood Is Good

I think that with this new feeling of femininity, even the career and the campus girls will wear hoods. The stores are showing new sweaters with hoods attached, and it's a neat trick to put different colored scarves inside the hoods, to accent a color scheme.

For That Smart Look

the young Hollywood players are buying twin scarves . . perhaps one in pink polka dot and one in green. They tie one around their hair and the other around the wrist or waist. They're using black or dark green velveteen scarf-squares and draping them like a bustle.

They're Wearing

smocks again. Not the utility overgarment but little numbers that are new. They are styled along similar lines of the old type smock, but they have precise slits on each side, and belts either across the front, back, or all around. Veronica Lake has one in black lace and she wears it over slim-skirted light-toned dresses.

Fall And Winter Fashions

will carry plenty of "back interest." This includes buttons down the back, sashes, bows, bustles, etc. So turn your sweaters around, keep an eye out for bright sashes and remember you can add a bustle to any simple dress by draping a big square scarf.

Young Girls

who work either in an office or in the campus library, are expressing their clothes ideas with more ingenuity now. If they want to pin their necklace at their waistline, they do it. And why not? Barbara Stanwyck fastens to a plain gold chain, all kinds of jewelry odds-and-ends, and wears it at her belt. Save the stray earrings, the extra stud or button, the odd coin, the charms, and let them all dangle from the chain in mad confusion. If the stars seek fashion ideas for distinction, every young girl needs them for that and economy, too.

A proper sense of values also helps fend off loneliness. All girls go through a stage of wanting to have dates with the Big Beautiful Guys, the ones with muscles, money, a convertible and dancing ability like Gene Kelly's. Later on they learn to appreciate boys or men for what they are; they weigh their good qualities, look at them with a proper sense of appreciation for character.

Another sure way for a girl to become lonely eventually is to "play the field" of dates too hard and too long. The confirmed coquette after a while palls on any boy or man. He gets a very definite idea that *she* is fickle and finally turns his attention to a possibly less attractive girl, but one on whom he thinks he can depend for companionship and understanding.

Still another mistake many girls make is being obvious about wanting to get married. Men just don't like to be rushed or pushed into matrimony. They are scared away by a girl who is foolish enough to be unsubtle about her eagerness for orange blossoms.

I need hardly mention that a girl who possesses a good sense of humor, who is companionable and gay, interesting and stimulating, is never a lonely girl. She has lots of dates and beaux. But as she gets older, if she has not married and would like to, she'll find outside influences may complicate her life. Suppose, for example, she is a successful career girl.

Lots of men are afraid that these girls will want to continue their careers and will think more about their work than about marriage. These men are either afraid of competition—afraid their wives would be more successful than they—or they are selfish, wanting to be undisputed bosses of the household. Whatever the cause, if a man with that fixed idea seems the ideal mate for some career girl, my suggestion is that she give up her work for a year at least and concentrate on her homemaking, for that first year of marriage calls for the greatest amount of adjustments. Perhaps later her husband will change his mind.

The career girl may also discover that her own success and financial status contribute to her loneliness because unmarried men her own age are afraid they can't spend money in the manner to which they think she is accustomed.

To confine dates to men who are Somebodies is to be a snob. Nobodies are frequently just as interesting and probably have more in common with our theoretical career girl. Besides, Nobodies are tomorrow's Somebodies, a thought not original but certainly true.

Naturally it is fun and exciting being with successful men because they, almost without exception, have the energy, ambition and talent needed for success; those very qualities make them interesting companions. But waiting for them exclusively leads to loneliness.

Waiting around for things—whether dates or anything else—just doesn't pay off. Do something about it! If you think you're in a rut of loneliness, if you're young it's probably because you are too self-centered. Extreme shyness is essentially egocentric. You should make a concerted effort to adjust yourself to your surroundings, friends and companions. If you are older and working, do that too, but in addition try to get a complete change on your vacation. Save money all year, if need be, for that change. Take a trip that will give you a different perspective. Feel assured that you can bump into romance *anywhere*, but don't tackle the vacation with the desperate determination to Get That Man. That scares 'em off, as I said before. Be interested in the things you see, the food you eat, the people you meet. Get your mind off yourself!

Being personal, I've always wanted a trip to Europe. The War made it impossible for years, after I could afford one. Then I thought it might be more fun if I waited until I married and could go with a husband. But since I've not married, I finally decided after finishing "Casbah" that I'd better do something about my trip, and went alone. I flew the Atlantic, motored through Switzerland, France and Italy. I enjoyed every minute of it because it was the change I needed. The same can be true of other, not-so-far-off places.

In Hollywood, you see, there exist all the previously discussed causes for loneliness, plus other factors—which you might remember the next time you are in the doldrums.

Take the matter of men shying away from the too-evident idea of marriage. Here, even if the girl doesn't give that impression, the columnists do. After just a few dates the man and girl are said to be altar-bound. All too often the man bolts, because he has no such intention. At least in your home town you don't have to cope with publicity that blights many a romance here!

As for men being afraid of successful career girls, they seem to regard actresses as the Nth degree of such. Then, too, actresses do quite well financially and often have larger incomes than some of the nice young men they might like to marry. We also have a high rate of transient male population; nice guys who come in from New York on picture or radio assignments, and then go back again. There are, too, although the Chamber of Commerce doesn't like to admit it, more women than men in Hollywood—which means that some of the girls, however glamourous and successful they might be, won't find enough dates to go around.

But when an actress is working in a picture, she usually gets up at 6 a.m., which doesn't allow for many dates, for in the evening she must study for the next day's scenes. Additionally, the camera picks up the least signs of fatigue in one's face, so that limits dates to one or two at the most each week, *if* a girl really cares about her career.

Mind, I'm not saying, "Pity the poor Hollywood Glamour Girl." But I *do* say a lot of H.G.G's. *are* lonely, and partly because of the aggravated pattern imposed by our town and industry. So be glad your home town doesn't complicate your problem as does the set-up here.

And the next time you're lonely, take the advice of Grandmère Yvonne (*how do I look in my shawl and tippet?*) and start thinking about other people. It works. Honest!

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Where Do We Go From Here?

Continued from page 49

stered under Dale's supervision in a linen fabric with a Mexican print motif. On both sides of the room, there are flower pots, one with Dale's name, the other with Roy Rogers'. These are moored to the shelves where they stand, so they can never be knocked off.

On one of the chairs Dale sat, a picture of domesticity, with Dusty, Roy's sixteen-month-old buckaroo, on her lap. Roy comfortably lounged on another chair.

It's obvious that all of Roy's plans include Dale. They're one of Hollywood's most refreshing couples—and how Roy could plan anything ahead without Dale by his side is more than I would know.

Roy and Dale first met four years ago when they were both cast in "The Cowboy And The Senorita." It was the first Western picture in which Dale had ever appeared—in fact, the first she'd ever seen—and if it hadn't been for Roy's patience and kindness, she might not have had the courage to remain in Westerns.

"I thought Roy was fair, level-headed, down-to-earth, like the people from my home state, Texas," she says. "He was never temperamental."

In the past year they've grown to mean more and more to each other. They were married in December, 1947.

Roy said, "My plan includes acting in pictures for the next ten years, if I remain popular enough as a Western star. Dale, Gabby and I are planning a radio show together, and Dale and I want to go on rodeos and personal appearances together.

"The overhead on the rodeos is so high that they are booked only in cities having very large arenas. But I want to meet all my fans—not only those who live in big cities. There are probably hundreds of thousands of people living in small towns which don't have enough people to support a rodeo. But Dale and I want to go to those towns and meet those people. To do that, we'll have to change our routine somewhat."

"Do you think that, on the whole," I asked Roy, "your life as a movie cowboy has been a good one? Would you be willing to have your children follow the same career?"

"There have been a lot of heartaches," Roy admitted, "yet I'm certainly glad that I became a movie cowboy. And I'd like Dusty to become one, too—if he takes to it. Somehow I think he will. When he's about three or four, I'm going to have him appear in one of my pictures. Already, when he gets on a pony, you can't pull him off, so I think he'll enjoy the experience.

"As for the girls—five-year-old Linda Lou and eight-year-old Cheryl—I'd rather see them marry happily and raise families than have careers. But sometimes I have my doubts as to whether I'll be able to get Cheryl to see things my way. Right now Cheryl says she will never marry. She seems to be the executive type.

"One day she said, 'I'll never get married, because I don't want any bosses.'

"Dale said gently, 'Well, honey, you'll have a boss anywhere you go through life.'

"Regardless of what kind of school the children go to eventually, we'll send them to public school for a few years. That's so they will meet not only the children of wealthy parents but all kinds of youngsters. We want them to learn to live with all kinds of people and never to acquire any taint of snobbishness."

Roy has loved children all his life, and so the children are an important part of all his plans. In fact, his feeling about children is so intense that he has never missed a chance to help any child who needed help. Once when an eight-year-old boy, Dennis Rogers, was in the Los Angeles Hospital as the result of an automobile accident, and was going blind, he told a nurse that more than anything else in the world, he wanted a Roy Rogers cowboy shirt and boots.

Roy heard about it. He didn't simply send the shirt and boots and let it go at that. Instead he went down to the hospital himself, bringing them with him.

The boy recognized Roy's voice, was thrilled, and with groping hands, fondled his idol's face. Then he touched the cherished gifts which he had wanted and dreamed about. With the help of Roy, he got dressed in the outfit.

Part of Roy's ten-year plan takes in not only the future of his own children but the future of children all over America. In honor of Roy, groups known as the Roy Rogers Riders have been built up all over the country. These are boys who admire the cowboy star, and write in for his photograph. Aware of the fact that a Western hero has a great deal of influence on youngsters, Roy worked out a set of rules that any boy would be the better for following. These may later be published in book form especially for young people, but SCREENLAND has the privilege of bringing these rules to your youngsters for the first time in any magazine.

"Roy Rogers Riders are right with these rules. Study them and obey them to be a member in good standing of the Roy Rogers Riders," says Roy.

1. Right to be courteous and polite.

2. Right to be prompt—make it a must to be on time.

3. Right to obey your parents and persons older than you.

4. Right to eat all your food—wrong to waste it.

5. Right to always tell the truth.

6. Right to be brave—wrong to take chances.

7. Right to love our flag and our country.

8. Right to study hard and learn all you can.

9. Right to be kind to animals and care for them.

10. Right to protect the weak and help the poor.

In any ten-year plan of Roy's, his horse Trigger necessarily has to figure. Trigger has been an important part of Roy's career, and Roy himself told me that his favorite picture was one which glorified Trigger, "My Pal Trigger."

"If Trigger is still in good health for the next ten years, I shall keep him and use him in my pictures," Roy promised. "He's now fifteen. Many palominos are fine till they're thirty. I hope that will be true of Trigger.

"If anything should happen to Trigger, I have two-year-old Trigger Jr., one of Trigger's colts—and he's out of this world. He already knows a good share of Trigger's tricks."

In addition to his movie plans, Roy has merchandising tie-ups which will also help take care of his wife and the three children around whom he has built his life and his hopes for happiness. For the past five years his business agents and Roy himself have been selecting things with which they could be proud to have the name "Roy Rogers" associated. Merchandise has included shirts, blue-jeans, gun holsters, dolls, sportswear, rings, leather jackets, slacks, belts, wallets, lassos and spurs and many other objects associated with the West and with Roy. He himself takes an active part in supervising the selection of the designs for these, and is associated with the actual manufacture of the lassos and spurs.

Once, Roy decided to have a cowboy suit made in miniature for his son Dusty —a tiny duplicate of his own suits. A photograph of this suit attracted the attention of a manufacturer who sought and obtained permission to have the suit duplicated for merchandising. Roy, of course, gets a percentage of all such sales.

The three Rogers children are proud of their own Roy Rogers suits and dolls. Dusty has the Roy Rogers doll, Cheryl the Trigger doll, Linda the Dale Evans doll. Who was to get which doll was decided by placing the names of the dolls on slips of paper and drawing lots.

Few women have ever pitched in as unselfishly as Dale has in getting the Rogers household organized. When the children asked her what to call her, she said, "You may call me Mother or Dale, whichever you feel like."

Regardless of what they call her—so far it's been Dale—she has been a true mother to all three children. The room selected for the two girls has sixteen windows. Roy and Dale once worked till midnight putting up the valances and hanging the tissue gingham curtains on all the windows.

When their job was finished, they looked the room over and sighed a little. "This place," said Roy, "is beginning to look like home, honey." And as a very tired Dale crept into his arms, she was as happy as though he had just pinned a medal on her for unusual bravery in action.

Which, come to think of it, wouldn't be a bad idea. For any woman who can step into a disorganized household with three motherless children and in a few months build their lives around a new home and help them solve all their problems—and at the same time help her ambitious husband carry out his far-reaching plans—ought to have a medal pinned on her.



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